

# Junior Arts and Activities

1949

NOVEMBER

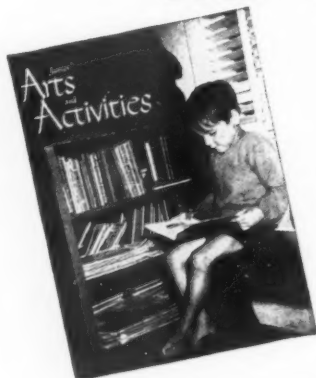
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# From the editor's desk

## Suggestions for observing

### American Education Week and Book Week

**A** MERICAN Education Week is observed each November during the same week in which Armistice Day falls. Sponsored by the National Education Association in cooperation with the U.S. Office of Education and other groups, this special week can serve a useful purpose in your community by turning the attention of parents and the general public toward the schools and their needs. It can also focus pupil attention upon the goals of education and cause them to think about and discuss the ways in which they can improve their school, their classroom, and themselves.

In many schools during Education Week parents are encouraged to drop in upon class sessions at any time. In other schools a Parents' Day is set aside, at which time programs are presented by pupils for parents, student work is put on display, and there are discussions, debates, quizzes, and contests in which both pupils and parents participate. Perhaps each child might have on his desk for "thumbing through" by parents a booklet prepared during the week. Such a booklet might contain all of his work for the week or only his best work for a longer period. To insure a successful Parents' Day, preparations must be made in advance. Invitations to parents may be written in language period. A host or hostess should be appointed to escort arriving parents to a seat. And of course plenty of extra seats must be provided for the occasion. There should also be practice in introductions so that pupils will be able to introduce their parents to their teacher without embarrassment.

Parents, pupils, and general public might be invited to attend a lecture by a good speaker from the educational field, or any interesting speaker who will talk on an educational topic. Encourage children to urge their

parents and friends to listen to the various radio programs on the subject of education during Education Week that deal with educational topics.

The attention of children as well as adults should be turned toward education and its goals. There might be class discussions on such subjects as: What is education? Why is education free? Why take advantage of education? What is the effect of absence from school? Is education over after leaving school?

As education and books go hand in hand, it is appropriate that Book Week and Education Week should occur in close proximity. This year the 31st national celebration of Book Week will take place November 13 to 19, under the slogan "Make Friends with Books."

The Children's Book Council, 62 West 45th Street, New York 19, supplies copies of the current Book Week poster and other Book Week materials at a nominal price. Their *Book Week Manual* (which you can receive free of charge upon request) is a checklist of materials, together with prices.

Don't fail to take advantage of Book Week by encouraging contributions of books or funds to your school or classroom library. Now is the time to put on benefit performances of various kinds, the proceeds to be used for book purchases. Puppet shows and other dramatizations of books or book characters are in order, as are also book fairs, book talks by children's librarians, story hours, and perhaps even a Book Week party which each child attends in the costume of his favorite book character. The activities connected with Book Week should be thoroughly enjoyable ones, for we want to promote the idea that books and reading are fun.

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### Old Controversy

"No one language stands out as superior in preparation of students for a second language. The claim that Latin is valuable as a preparation for studying a modern language does not seem warranted." So states Dr. Gilbert C. Kettelkamp of the University of Illinois College of Education. His conclusion is the result of a study made in several Illinois high schools. Grade-average data covering the four languages commonly taught in the secondary schools—taken in all possible sequences—showed that students having had one foreign language nearly always made some improvement in the quality of their work when studying a second language.

Nevertheless Dr. Kettelkamp is not for throwing Latin overboard. He points out that it should be studied for its valuable contributions to the learner which are transferable to other studies, such as history, sociology, literature, and fine arts.

### Glass Etching Made Easy

It's no trick at all these days to etch monograms and designs on glass objects such as mirrors, glasses, ashtrays, etc. By the proper use of a stencil and a special type of cream, it is possible to create a permanent, frosted-effect design on a smooth glass surface.

The Etch-on-Glass Kit may be purchased for \$1.50 from Cleveland Crafts Company, 770-774 Carnegie, Cleveland, Ohio.

### Wildlife Poster Contest

Why not correlate art with conservation this year by encouraging

(Continued on page 38)

## The Magazine of Arts and Crafts Projects and Make and Do Activities

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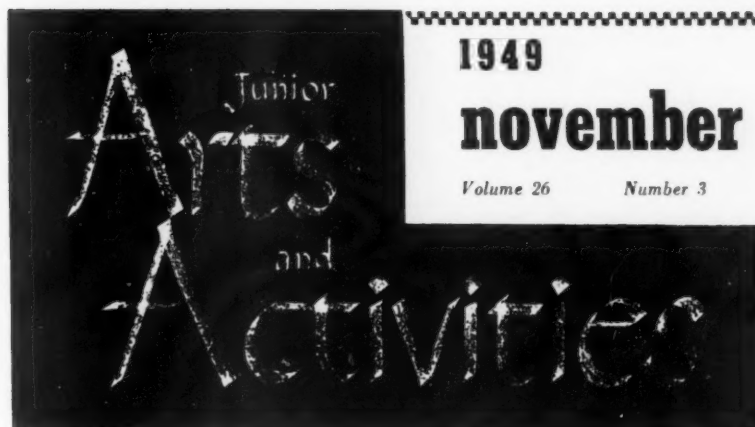
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# Indian blankets

Roberta K. Wigton tells how you can bring  
Indian Summer into your classroom with  
these Indian blanket wall hangings of  
unbleached muslin.

Long before the age of written history there began a series of migrations from northeastern Asia to Alaska that brought to the American continents the people known to us as Indians. The fact that it was possible for them to cross Bering Strait has been proved.

When Columbus landed, Indians were living here. Their ways of life were influenced according to the kinds of country in which they happened to live. Although of one race, they differed widely in customs, language, and civilization. Among the Mayas, Incas, and Aztecs, Indian civilization reached its highest development.

Migrations followed natural waterways and mountain ranges, so the canoe was their main means of transportation and is often pictured in their designs. As the tent was their main shelter, so was the tepee often represented in borders.

As the blanket on page 5 was only a second- or third-grade project, we did not go into tribal customs and design very deeply. After consulting all books, curios, etc. each child was given a piece of  $\frac{1}{4}$ " squared paper 3" x 6" on which to make a design unit.

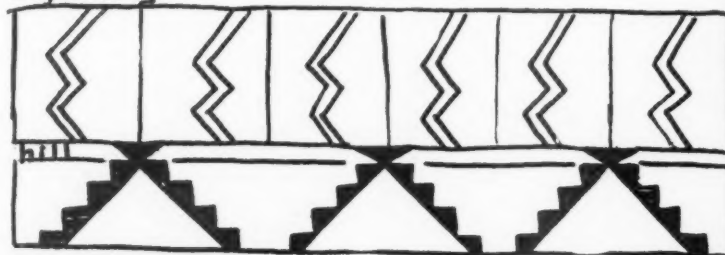
A few of the most commonly found symbols used as units are illustrated.

The children considered balance of color and pictures in arranging them on the unbleached muslin, which was stretched on a drawing board. The design was easily traced on with crayola as the paper was slipped underneath to the right, continuing it to the edge of the cloth.



Cloth is harder to color than paper. One must work with the weave of the material. Curves and diagonals must be carefully drawn. Geometric figures were common in all Indian designs.

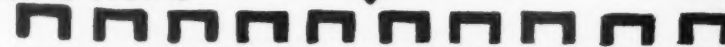
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crossroads



horse tracks



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# Thanksgiving Day art

A simple way to draw turkeys  
with interesting variations

## Turkey Day

The primary teacher is often confronted with the problem of selecting a creative unit for Thanksgiving that will eliminate tracing and coloring stock "turkey patterns." Because the turkey is heavily feathered, it is difficult for small children to see it in simple geometric shapes. However, the turkey is an easy object to illustrate and, if properly presented by the instructor, it will make a most interesting subject for a seasonal art project.

Both front and side views of the bird should be considered. It might be advisable for the instructor to discuss and illustrate the parts of the turkey to the class as an introduction. The simple illustrations given herein as well as pictures brought by the children should be shown. To familiarize the children with the

parts, each child should be furnished with sketching paper and crayons. The instructor should illustrate each part, step by step, at the blackboard. As each part is drawn, the children may follow it on their papers.

## Front View

Since the turkey is a round bird, it consists of several large circles. The body and the tail feathers form the two main circles. Although the body circle is usually larger than the tail circle, this may be varied for the sake of design. Fig. 1 shows the beginning of a turkey. The tail circle is drawn first followed by the overlapping body circle. The small head circle is next; then comes the oval neck. The small oval eyes and triangular beak are drawn last.

The next steps are shown in Fig. 2. Here the wings are added as well

as the oval legs and feet. An arc has been added to the tail circle to suggest design. This may or may not be used as desired.

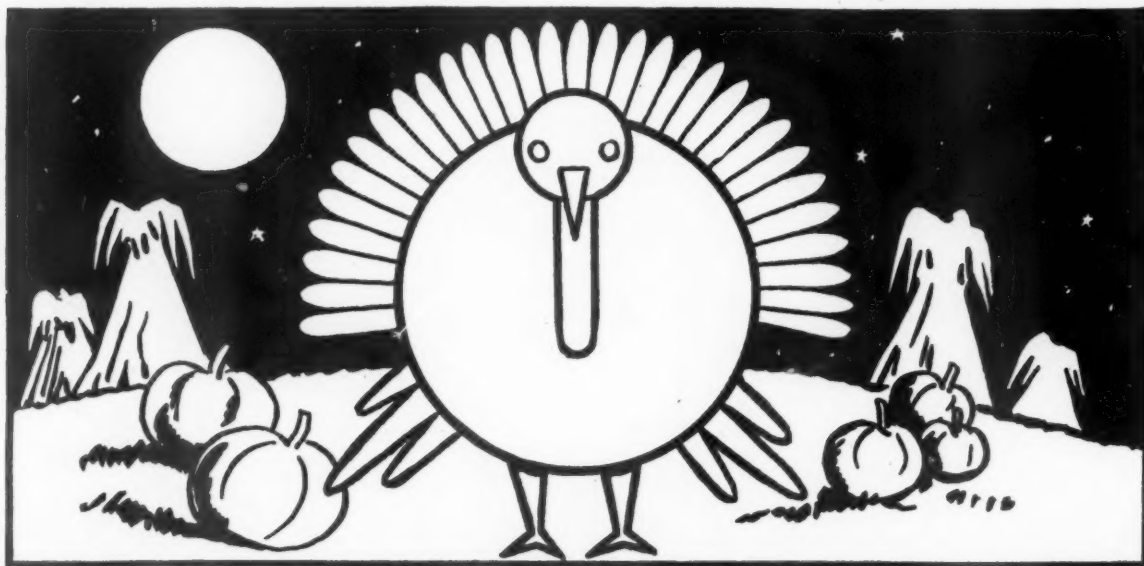
## Side View

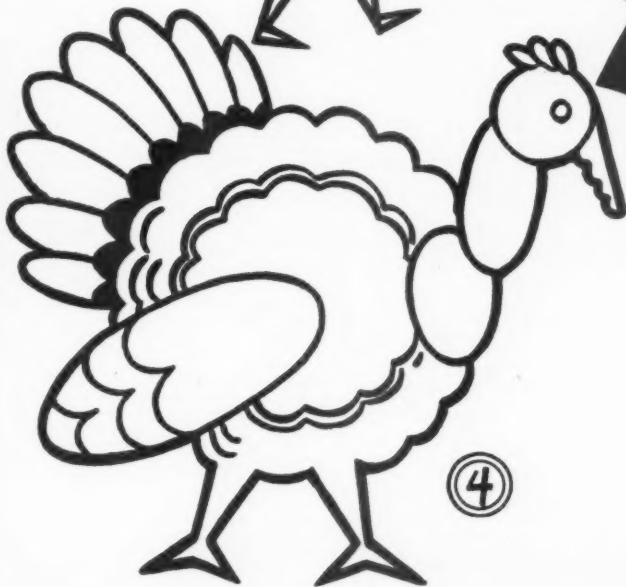
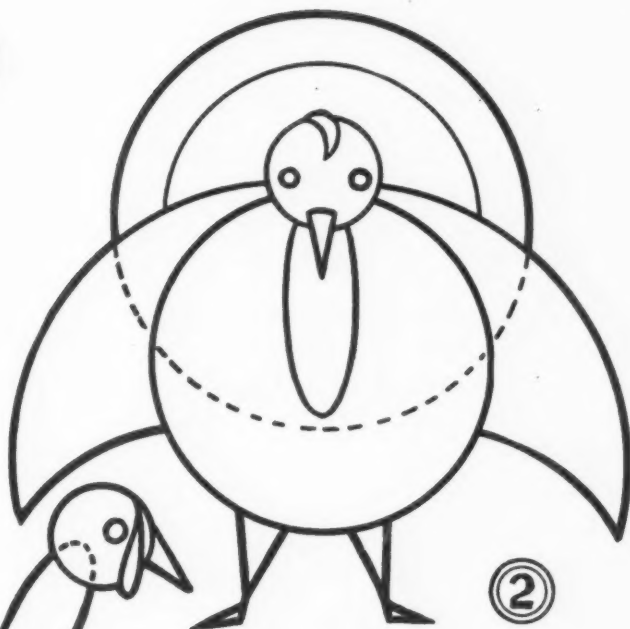
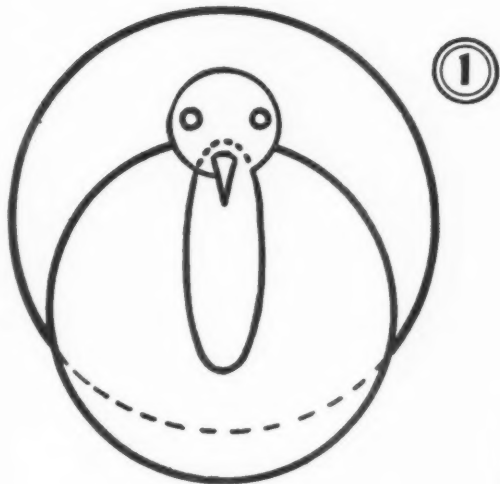
Many children can see an object better through side view illustrations. The fact that the Egyptians followed this procedure is evidence of its simplicity. The large body circle is drawn first. Fig. 3. The circle for the tail feathers is added next. The oval wing is drawn followed by the oval neck and the oval head is sketched last.

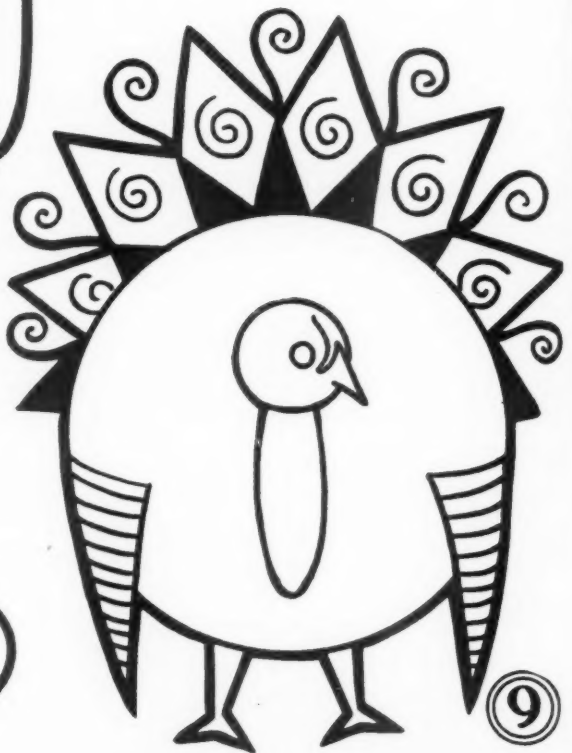
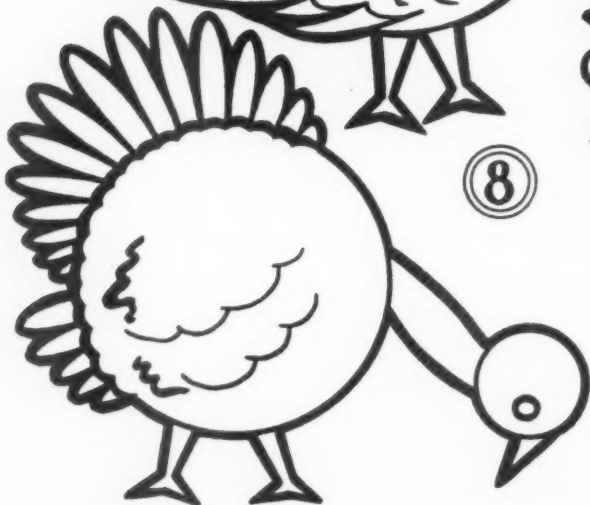
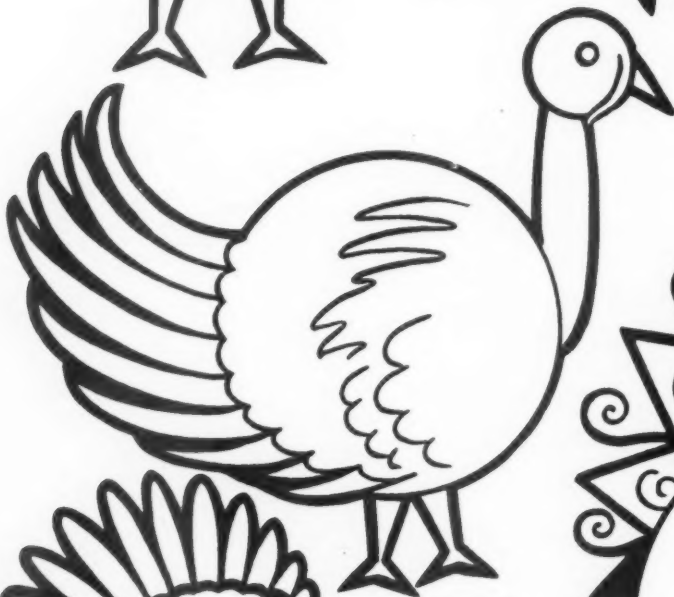
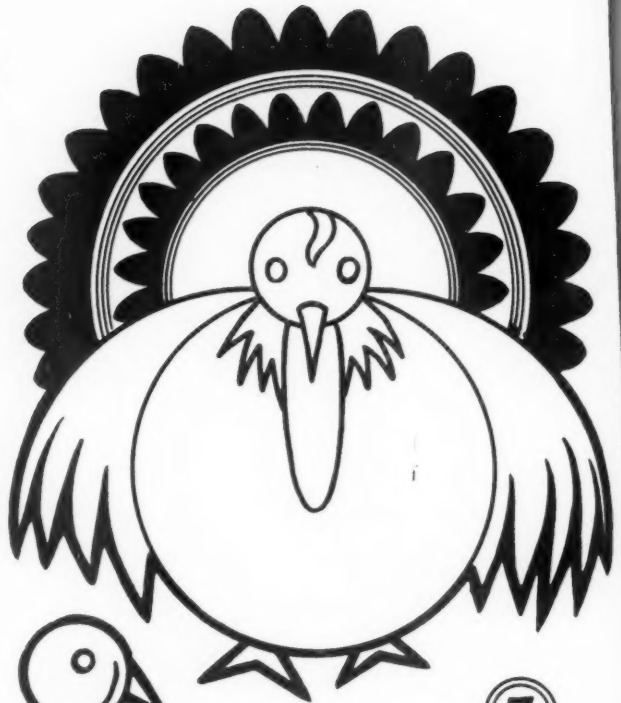
## Adding the Design Treatment

Once the pupils have mastered these two views, each child should be supplied with new paper 12" x 18". Now the children are ready to

*(Continued on page 46)*







Have you ever had a tiny, overwrought mother bring in her child to you on the first day of school and say, "Well, Teacher, this is Johnny. I hate to unload him on you, but he has to go to school. He can't sit still a minute and he drives me crazy at home. I hope you won't have too much trouble with him. I just don't know what to do with him."

And you smile at her and assure her that Johnny and you are going to get along fine, and you gently but firmly edge her out of the door, and show Johnny his seat. Have you? I have too. Then on top of the information already given you, you also discover in one sentence that he talks baby talk? Well, cheer up. There is nothing like a nice, peaceful, relaxing school environment with understanding, work, and fun to pull Johnny out of his wiggles and his bad speech habits.

I like to start ironing out some of the wrinkles by using choral speaking. We learn rhymes and verses and group activities which include all the children. In this way, those who have speech defects gain tremendous self confidence and identify themselves with the group. They imitate those about them, and many of their speech difficulties disappear, especially those which are only the result of poor listening habits.

Choral speaking can be teamed with other activities in the room. Music is a natural companion, and it was the combination of choral speaking and the songs which we had learned during the first weeks of school that made possible our little program entitled "Forest Friends."

The songs used in this little operetta were found in most of the leading music series books currently in use in the public schools. The choice of songs is entirely up to the teacher, and it is possible to substitute any song which is appropriate to the action of the story.

In using "Forest Friends" the teacher can adapt it to the size of her group simply by controlling the chorus. If the group is very large, it can be adapted by having several of each kind of animal (rabbits, bears, etc.) and having a spokesman for each group. The rest of the animals in each group would join the dance which they will devise.

It is in the chorus that little Johnny Speech Defect shines his brightest. He is taking part. His part is important, and he is right out there on the stage during the whole show so Mother (who is now less driven because she has unloaded him onto you) can see that he is a very important person. So he tries hard to say his words right, and he does quite well, too. His ego has been given a tremendous lift, and he now has the impetus to carry him on and over the speech-correction hurdles which lie ahead.

We used this operetta for an American Education Week program. American Education week comes in the fall, and as that was also the setting of the operetta, it was very appropriate.

### Scenery

Some art correlation was possible in the construction of the scenery. A backdrop of fall trees was painted on wide wrapping paper, and this was carried in and held by several children throughout the program. These children were also a part of the chorus.

### Costumes

Simplicity is the keynote. We sewed leaves cut from construction paper onto white feed bags for the "Leaves." The animals were dressed in cover-all type costumes with the appropriate hoods complete with ears and tails. The chorus of "forest elves" wore simple pointed caps of green.

### Characters

A Little Boy	Mouse
A Little Girl	Bear
Rabbit	Turtle
Squirrel	Owl
The Sandman	Leaves
The Chorus (who did all the choral speaking and group singing)	

### Songs

- "The Golden Leaves" — from *American Singer*, Bk. 1.
- "Ho, Jack Frost" — from *Merry Music*
- "The Owl" — from *On Wings of Song*
- "Father of the Forest — Evening Prayer" — from *Our Songs*
- "Now the Day Is Over" — from *The Golden Book of Favorite Songs*

# Choral speaking

## The pleasant dose of speech correction by Toni Cherpes

- "The Sandman" — from *Listen and Sing*
- "We'll Dance" — from *Our First Music*
- "Big Brown Bear" — from *Our First Music*
- "Mister Squirrel" — from *Rhythms & Rimes*
- "Little Bunny Hops" — from *Our Songs*
- "Mister Turtle" — from *Our First Music*
- "Hi, Spy" — from *Our First Music*

### Folk songs and dances:

- "Jack and Jill"
- "Jump, Jim Crow"
- "Oats, Peas, Beans & Barley Grow"
- "Here Comes a Bluebird"

CHORUS: Two little children ran out to play

On a bright and sunny autumn day.  
Out to the woods they ran with joy.  
This happy little Girl and Boy.  
The sun shone down on golden leaves,

And orange and red ones danced in the breeze.

When the wind blew hard, the leaves came down

And covered the ground with a golden brown.

CHORUS SINGS: "The Golden Leaves."  
(A group of "Leaves" enters and dances to the singing. After the dance the Leaves sit down in a group at one side and become a part of the chorus.)

(Continued on page 39)

# Tooled leather comb cases

by John W. Dean,

(Author of *Leathercraft Techniques and Designs*)

A boy who likes to keep his hair looking well must comb his hair several times a day. A girl will probably use one even more often. Combs need cases to hold them and protect them whether carried in a pocket or a handbag. A comb will not be so easily lost when it is in a case. The owner's name can also be put on a combcase more easily than on the comb itself.

Three styles of cases are shown for three types of combs (see pictures on this page and on page 12). If one of the patterns does not fit your pocket comb, it is easy to make changes in the size of the pattern and to alter the design accordingly.

Begin by laying your comb on a sheet of tracing paper, drawing around it with a sharp pencil. Draw another line about  $\frac{1}{4}$ " outside this

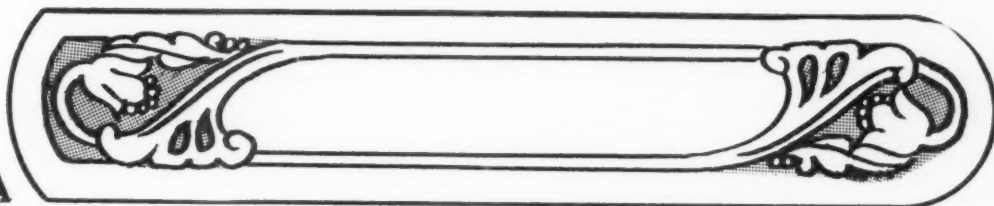
line to allow for sewing or lacing. Then draw a middle line as correctly as you can so that when you fold the pattern you can check irregularities and make the two sides alike. When the outline is satisfactory, trace it over with a fountain pen and, when the ink is dry, erase the pencil lines.

Now, you are ready to work on the design. Probably you will need to enlarge the one shown here. Lay the traced pattern over the printed design to discover if it *must* be enlarged. If so, first draw an outline for the limits of the new design. Begin by drawing a little of the center of the design on the tracing paper, then slip it toward one end and draw a little more. Next, slip it toward one side and draw some more; then toward the other side. Now redraw these parts so it looks like the original and ink it in. Erase the penciling, fold the paper and trace the other half. If it must be reversed as in 1-A or 1-B, page 11, make a new tracing of the first end and copy this in the right position on the other end. The two sides may be alike, or one may be left blank. You may add your name or initials on one side of design 1.

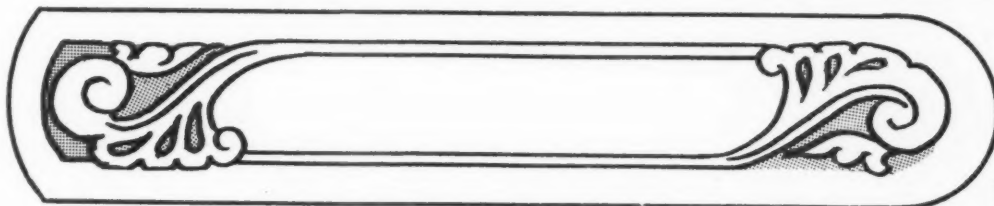
The case shown in 1 A and B is for a small straight comb. It is just two strips of leather stitched together to  
(Continued on page 12)



1-A



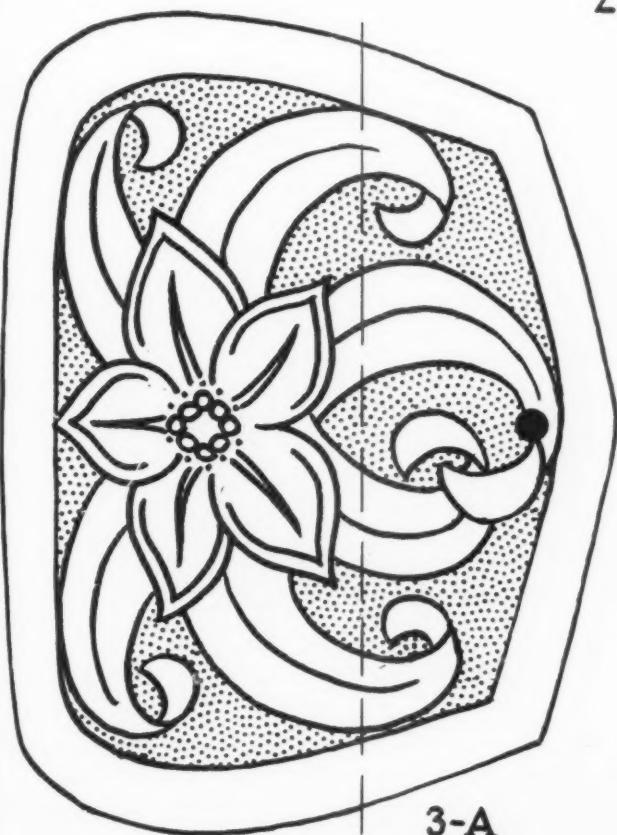
1-B



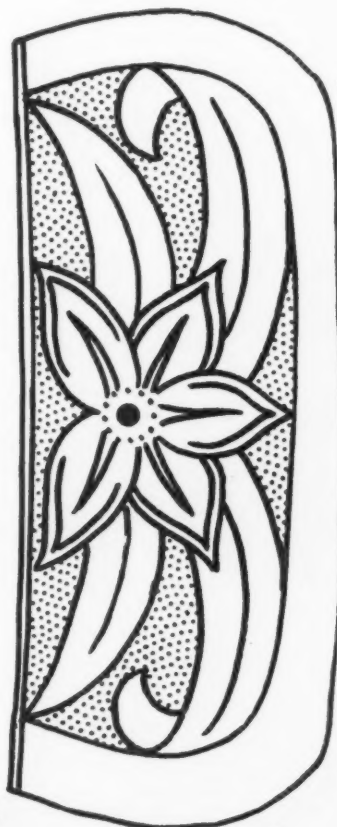
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3-A



3-B



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within about  $\frac{3}{4}$ " of the round end. Figure 2 is almost the same, except that a small snap is set into the open end. Figure 3 is for a comb with long teeth and a heavy curved back. It requires two pieces of leather to form the pocket. It may be sewn or laced. If you plan to lace the edges, allow a little more margin around the drawing of the comb. Punch the holes quite close to the edge and do a whip stitch with thin lacing to prevent it from becoming bulky. The middle line will pass through the holes for the snap parts. The design itself need not be exactly symmetrical but should be nearly so for the sake of appearance. These cases should be made of thin tooling leather, not of any kind of thick leather.

All leathers would be very rough if the skins had not been stretched in the making. Smooth leathers for tooling have been pressed with a warm metal plate while moist, much as cloth is ironed. The thickness varies in different parts of the skin so that it must be leveled. That means that some of the flesh side of the skin is shaved off to leave the grain leather quite uniform in thickness. The thinnest of sheepskins is called a *skiver* and there are several grades of these from *lining skivers* to heavy *cap skivers* for sweatbands in hats and caps. A heavier grade would be called *lining sheep*, and a still heavier would be called *tooling sheep*, if undyed and of bark tannage. Calf-skin skivers are rather unusual but a very light weight calf is used for

book-binding. Tooling calf ranges from heavy to medium to light and, perhaps, one or two weights still thinner.

Light weight calf is very satisfactory for these comb cases but it does not take tooling as well as medium or light-medium. However, good results may be obtained if the moist thin leather is laid on a piece of heavy pasteboard while it is being tooled. Turn the cardboard with the leather for making smooth curves. In this way it is possible to make the lines deeper and the pasteboard acts as a blotter to dry the tooled lines.

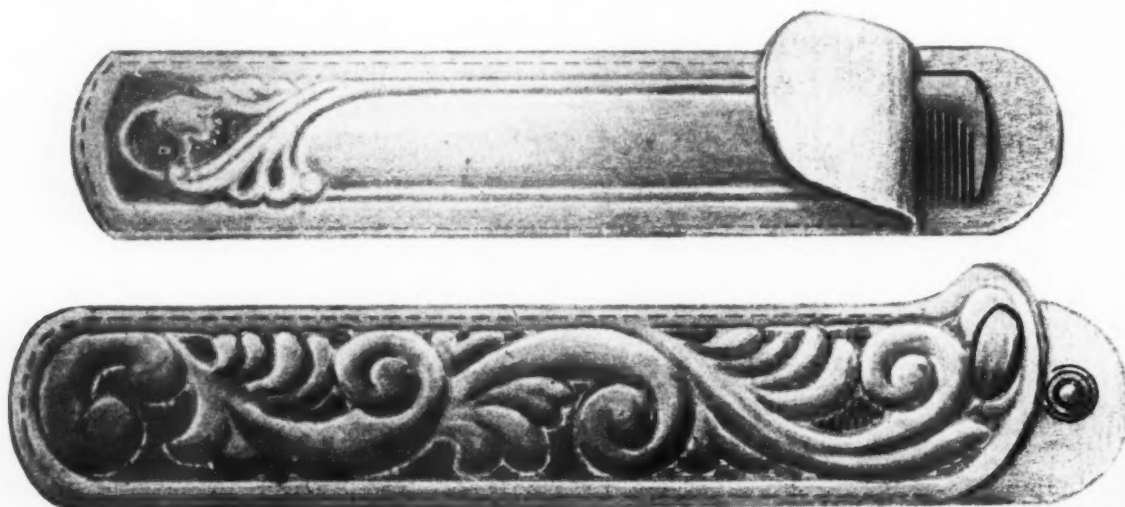
The tooling process, briefly, is as follows: Wet the leather thoroughly by soaking in warm water. Dry to the tooling stage, or spray with an ordinary insect spray gun until it is just wet enough. Lay the tracing paper with the design upward on the grain side of the moist leather. It will start curling immediately, but, if held down with paper clips, it will soon become moistened through and will lay flat. Trace the lines with a lead pencil, remove the paper, and deepen the lines with the point of the modeling tool. A piece of cardboard will make a good soft surface for tooling, an old magazine or several sheets of paper toweling can be used. The latter is especially good if the leather is too wet.

The tracing paper should last for two or three times, which is enough for one case. If you want something to last indefinitely, obtain a small

amount of "tracing film" and keep the designs for future use or wash off the pencil marks and use for a new design. After outlining, stipple the background with the point of the tool or any similar metal point. For this operation the leather should be placed on a hard surface, preferably a slab of marble. Plate glass is all right but very easily broken. Battle-ship linoleum is good but sometimes difficult to obtain in small pieces. Rubber or asphalt tiles, nine inches square, are satisfactory for small projects, are inexpensive, and easily cared for in the schoolroom. The leather should be allowed to dry at room temperature. It may be hurried by laying it on paper toweling on the radiator or hot air register for a short time, but *not* long enough to become completely dry.

The assembling is simple. Use a good grade of rubber cement or common mucilage—not glue. Apply a little cement along the edges of the flesh side of both pieces, let it dry and then clamp together for several hours before stitching on the sewing machine. Holes for lacing may be punched in just a few minutes.

Two layers of thin leather may be sewed on an ordinary sewing machine without doing any damage. Use rather heavy thread and a suitable needle. Draw a definite pencil line along the edge to follow. Repeat the starting and finishing stitches for added strength and tie the thread ends with hard knots. Dye the raw edges with shoe dye or colored inks.



## Characters

### SCENE I

MOTHER  
JAMES  
SUE  
BILL

### SCENE II—COLONIAL SCHOOL

TEACHER (male)  
JONATHAN  
PATIENCE  
DAVID  
THOMAS  
SAMUEL  
PRUDENCE  
DANIEL

### SCENE III—(SAME AS SCENE I)

MOTHER  
JAMES  
SUE  
BILL  
FATHER

## Scene I

Present time.

Curtain is closed. In front of curtain, three children are seated around their mother, who is reading them a story.

MOTHER: (Reading from book) Governor Bradford set apart a day for giving thanks. The Pilgrims had had a good harvest and there was much to be thankful for in this new land across the sea.

JAMES: Mother, it must have been great fun living in those days. Just think of the rush and excitement getting ready for the Thanksgiving feast.

SUE: But, James, we have just as much fun helping Mother and Father now. Why, you are going to help bring home the turkey!

BILL: Even so, I agree with James. There was more fun for boys and

ab, eb, ib, ob, ub,

ac, ec, ic, oc, uc

Our Father who

Art in Heaven

\*\*\*\*\*

1234567890

girls in the early days of our country. Boys of our age were very important in those days.

MOTHER: True, boys and girls had responsibilities in those days, just as you have today. But let us see if they had any more fun.

*All Exit*

## Scene II

Colonial times.

Curtain opens. The stage is set as the interior of a colonial school. Three long benches are placed to left of stage. Teacher's desk, complete with dunce cap and birch rods, is at the right.

TEACHER: (Bangs on desk for order. Children sit up straight and tall.) First reading class stand and recite. (Four or five smaller children come forward, each holding a hornbook.)

CHILDREN: a-b ab, e-b eb, i-b ib, o-b ob, u-b ub.

a-c ac, e-c ec, i-c ic, o-c oc, u-c uc, a-d ad, e-d ed, i-d id, o-d od, u-d ud. (They spell, then say the sounds.)

TEACHER: Jonathan, why must you learn your ABC's?

JONATHAN: He that ne'er learns his ABC

For ever will a blockhead be,  
But he that learns these letters fair  
Shall have a coach to take the air.

(May be read correctly or with help from the teacher.)

(Continued on page 14)

# In olden times

A play

for Thanksgiving,

by Bayleh Feder

COLONIAL  
LIFE

TEACHER: Class, recite and spell.  
 CHILDREN: a-d-d add, b-a-d bad,  
 l-a-d lad, m-a-d mad, p-a-d pad, s-a-d  
 sad.  
 b-i-d bid, d-i-d did, h-i-d hid, k-i-d  
 kid, l-i-d lid.  
 G-o-d God, n-o-d nod, p-o-d pod, r-o-d  
 rod, s-o-d sod.

TEACHER: Class, count.

CHILDREN: 1,2,3,4,5,6,7,8,9,0.

TEACHER: Be seated. Second class.  
 (Raps for order.)

Turn to your homework page in the  
*New England Primer.*

(Five to ten children come forward  
 holding notebooks.)

Patience, begin.

PATIENCE: B Heaven to find  
 The Bible mind.

TEACHER: David.

DAVID: C The Cat doth play  
 And after slay.

TEACHER: Correct. Thomas.

THOMAS: D The Dog will bite  
 A thief at night.

TEACHER: Samuel.

SAMUEL: E An Eagle's flight  
 Is out of sight.

TEACHER: Last. Prudence.

PRUDENCE: F The idle Fool  
 Is whipped at school.

TEACHER: Thomas, what is a let-  
 ter?

THOMAS: A letter is an uncom-  
 pounded Sound  
 Of which there no Division can be  
 Found.

Those Sounds to Certain Characters  
 we fix  
 Which in the English tongue are  
 twenty-six.

TEACHER: Correct. Now, spelling.  
 (With a blow of his strap on his desk  
 as the signal for all to begin together)

TEACHER: First word—intercolon-  
 ial.

CHILDREN: i-n in, t-e-r ter, inter,  
 c-o-l col, intercol, o-n on, intercolon,  
 i-i, intercoloni, a-l al, intercolonial.

TEACHER: Second word—phthisic  
 (Pronounced tizik)

CHILDREN: ph-th-is-ie phthisic.

TEACHER: Third word—England.

CHILDREN: E-n-g Eng, l-a-n-d land,  
 England.

TEACHER: Correct. Patience, how  
 many days are there in a month?

PATIENCE: Thirty days hath Sep-  
 tember, April, June, and November.  
 February eight and twenty alone, all  
 the rest thirty and one.

TEACHER: Class be seated. Writing  
 lesson. Have you brought all the  
 things you need?

CLASS: Yes, sir.

TEACHER: Name them.

CLASS: Paper, pumice, pen, ink,  
 knife, horn, rule, plummet, wax, and  
 sand.

TEACHER: Very well. Begin.  
 (Class scratches merrily away. *Whis-  
 pering can be heard.*)

TEACHER: Someone is whispering!  
 Jonathan, come forward.  
 (Teacher places dunce cap on Jona-  
 than's head. Jonathan stands in the  
 corner.)

TEACHER: (Proceeds to march  
 down the aisles.)

Time is up! Daniel, how much  
 would a herring-and-a-half at a cent-  
 and-a-half apiece cost? Well, answer.

DANIEL: I don't know, Sir.

TEACHER: At four o'clock today,  
 young man. Class, stand and add  
 your sums.

CLASS: 2 and 2 added together  
 make 4

4 and 1 together make 5

5 and 2 together make 7

7 and 1 together make 8

What is 8 and 2? They make 10

Twice 10 make 20

Twenty is a score and five score is  
 100.

TEACHER: No whispering. Be  
 seated.

(Bell rings.) All continue to sit,  
 writing busily.

*Curtain*

### Scene III

Same as Scene I

JAMES: My, that teacher never  
 smiled at all.

SUE: He was so strict. The chil-  
 dren didn't have much fun.

BILL: No, just reading, spelling,  
 writing, and arithmetic all day long!

JAMES: Until four o'clock every  
 day, too!

MOTHER: But don't you think the  
 children had fun in those days?

JAMES: I guess so, Mother. There  
 was Thanksgiving and husking time—

SUE: And quilting bees and berry  
 picking.

BILL: Yes, colonial children had  
 their tasks and their play, too, but—

FATHER: (Coming in from off  
 stage)

Hello, everyone. Come on, boys, let's  
 go pick up the turkey. You, too, Sue.

CHILDREN: Goodbye, Mother.  
 ALL: Hurrah for Thanksgiving!  
 (Curtain)

### Props and Activities

#### 1. HORNBOOK

A string may be inserted to tie  
 around the pupil's waist.

The hornbook may be made of  
 men's shirt cardboard. The back  
 can be colored first on plain paper  
 and then pasted in front.

#### 2. NOTEBOOK

For use in the play and for keeping  
 class unit activities.

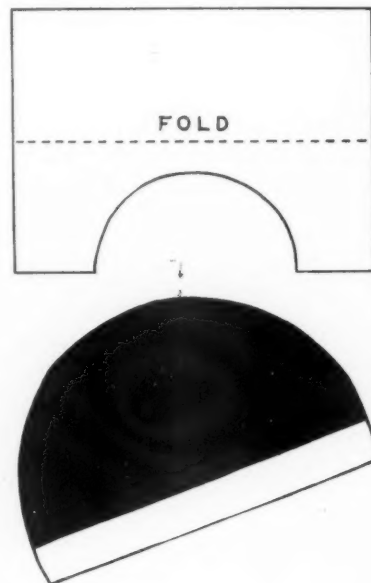
The ruled pages may be sewed  
 together as in colonial times.

#### 3. COSTUMES FOR COLONIAL SCENE

Boys' costumes: Dark pants  
 (knickers) and shirts.

Girls' costumes: Dark long skirts  
 and blouses. White aprons. All  
 should wear white collars. Cuffs and  
 shoe buckles may also be made.

Collars may be made of white  
 paper or sheeting as shown above.



#### 4. BONNET

A tight-fitting cap with white trim.

#### 5. CRADLE (TOY)

One-half oatmeal box with card-  
 board rockers.

#### 6. QUILL PENS

Long chicken feathers with sharp-  
 ened quills.

#### 7. MOCK SAMPLERS

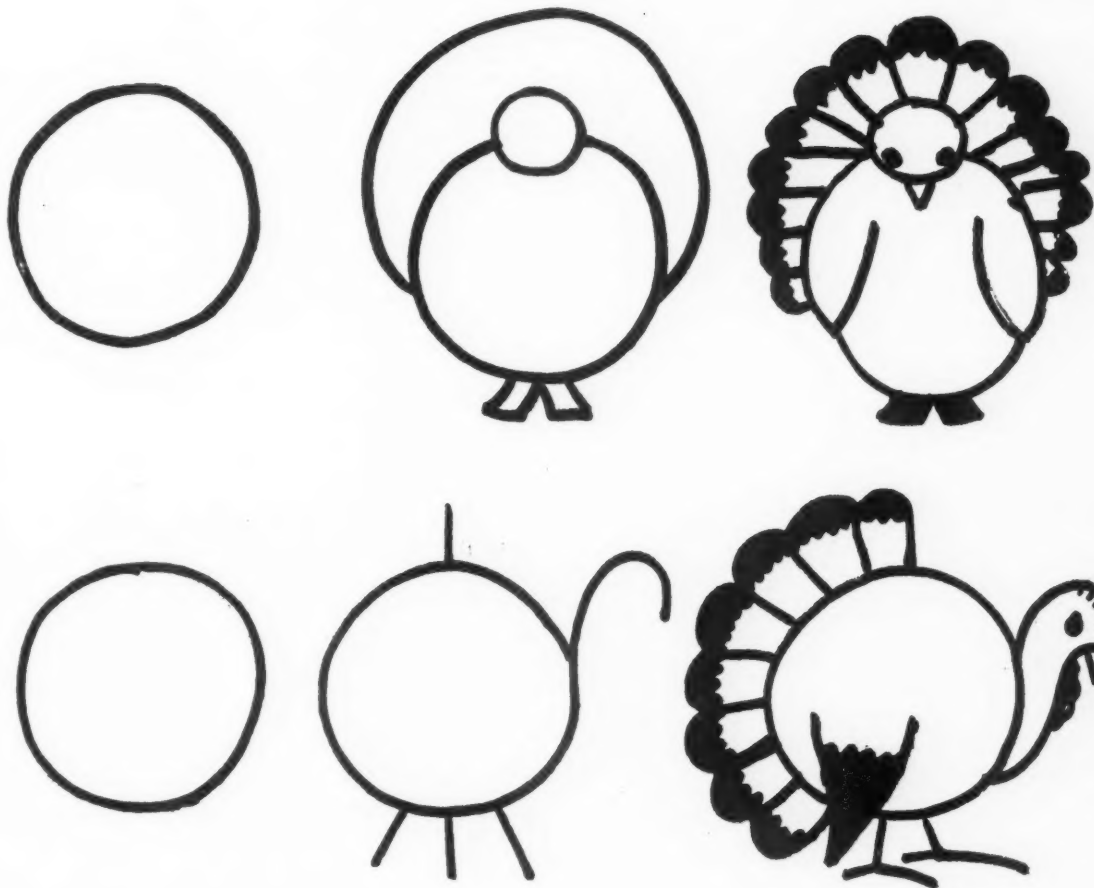
Graph paper may be used for these.

**IN GOD WE TRUST**

# Step-by-step drawing

The second of a series

by Dawn E. Schneider



Draw a large circle, then a small,  
Now another behind them all.  
Then add beak and feet and tail.  
You'll have a turkey without fail.

# A shoe-box Mayflower sails into port

Helen Wolfe gives instructions  
for making an inexpensive model  
of that famous ship.

In connection with Thanksgiving or with history, why not try a shoe box ship with your fourth, fifth or sixth graders? They'll love it, for it is a challenge to their abilities and ingenuity. When finished, it makes an attractive novelty for their rooms at school or at home.

## Material

1 regular size shoe box (no lid needed)  
newspaper  
string  
pipe cleaners  
4 paper clips  
tempera paint (black, brown, white)

## Step 1

With a knife, cut the corners of the shoe box down to the bottom. Cut  $\frac{1}{2}$  inch off each end along the top edge. Measure over on the cut edge about  $1\frac{1}{2}$  inches from each corner and make a dot. Now bring the sides of the box to meet each of the dots. This will slope the sides of the box. Hold them in this position with paper clips. Turn the box over so that it is bottom-side up. This forms the foundation for the hull of the ship. The bottom of the box is the deck.

## Step 2

Paste 6 layers of newspaper (single sheets) one on top of the other. Cover each layer all over evenly with paste. This makes a pliable material to work with. Place the shoe box (bottom-side up) in the center of the pasted newspaper (long way). Draw the newspaper sheet up on each long side of the shoe box and pin it onto the box in several places to hold it in place while working. These pins can be removed when the boat is dry.

## Step 3

We will call this the hull. At the back of the hull where the newspaper extends out, cut the two back corners of newspaper till you come even with the top corners of the box. Bring the middle section of the cut newspaper up to the shoe box, lap the two side pieces around it, and paste them in this position. Cup and shape this part of the hull with your hands. Slash down the back of the hull about  $1\frac{1}{2}$  inches and lap and paste to make a rounded effect at the back of the hull. The newspaper layers are easily molded and shaped. Tear off a scrap of newspaper, cover it well with paste, and patch over the slashes or any irregular folds in the rear of the ship. Use as many scraps as necessary in this way.

Now for the front of the boat: extend the newspaper layers out in front of the shoe box pinning them flat against each other. Let them come out about  $4\frac{1}{2}$  inches beyond the deck of the boat. Shape the front of the boat by cutting the newspaper layers into a point and swinging the line down within about  $2\frac{1}{2}$  inches in front of the shoe box deck. Paste these two joining layers of newspaper flat together. Now mold the front of the hull as you did the rear, shaping it close against the box at the bottom of the hull.

Sketch the outline of the side of the hull, having it as high as the newspaper edge in the rear for about 5 inches; then toward the center slope down to within 1 inch of the deck for about 3 inches; then go on up to the front tip of the boat. When you have the shape outlined to please you, cut along your line cutting off

the extra newspaper on one long side. Use the scrap which you have just cut as a pattern for cutting off the other long side; then the sides will be identical. Remember that you can mold and pull this newspaper covering to shape it as you wish. Don't forget to cover (with scraps of newspaper spread with paste) any rough spots on the hull. Fill in the space between the shoe box deck and the outside covering front and back in this way. The deck will then extend to the covering.

When the pasted newspaper dries, it will be stiff and hard.

## Step 4

To make the masts, fold a double sheet of newspaper to single sheet size. Starting at one corner near the fold, roll diagonally as tightly as possible, putting rows of paste along the roll after several turns. This roll should be very tight and about twice as thick as a pencil. Close the roll with paste. Make three. Measure 18 inches out of the center part of the rolls, as it will be firmer than at the ends. Poke a hole in the center of the deck and insert the center mast. Let it go down in the box as far as it can. It will extend up about 15 inches. About 2 inches from the back of the boat, poke a second hole and repeat as before. Make this mast about 2 inches shorter than the center one. Insert the third mast about 3 inches from the front of the deck at about a 45 degree angle. Let it go down into the hull. Between the pasted newspaper in the front, about  $1\frac{1}{2}$  inches from the point, insert a pipe cleaner. Let it extend out about

4 inches in line with the third mast. This forms the fourth mast.

The spars are pipe cleaners run through the masts about 2 inches from the top. Poke the hole through the mast first with an ice pick. The rear spar is not a pipe cleaner but a roll of paper, the same as the mast. It should be about 12 inches long, tied onto the mast  $3\frac{1}{2}$  inches down from the top and at a 45 degree angle.

#### Step 5

As the children work, have various pictures of the Mayflower posted so that they may study them. Study the position and shape of the sails. Make your own sail patterns of newspaper, holding them up to the masts to test their size. Now use 4 sheets of newspaper layers pasted together as you did for the hull. Cut out the sails from this and mold them; pinch them at the corners; slash them down from the top and up from the bottom; lap and paste into a cupped shape, as you want them to belly out. You will find that newspaper pasted in layers like this is very easy to shape. The sails will retain their curves when dry.

#### Step 6

Details of the ship will depend on the age and ability of the child. Thread a darning needle with string and run it through the side of the hull across from the center mast, on up through the mast about 4 inches from the top and down through the opposite side of the hull. Repeat this three or four times, moving your stitch over on the hull about  $\frac{1}{4}$  inch each time. This gives the effect of ropes, ladders, etc. Do the same to the front mast. Connect all four masts with string hung loosely and sewed through the masts about 2 inches from the top.

Crow's nests, banners, anchors, etc. can be added by the clever child. They can be cut out and shaped from the newspaper layers.

#### Step 7

When the sails are dry, stitch through the corners with the darning needle and string and tie them securely onto the ends of the spars. Then run the needle through the side of the hull, tie the bottom corners tightly, and cut off any extra string.

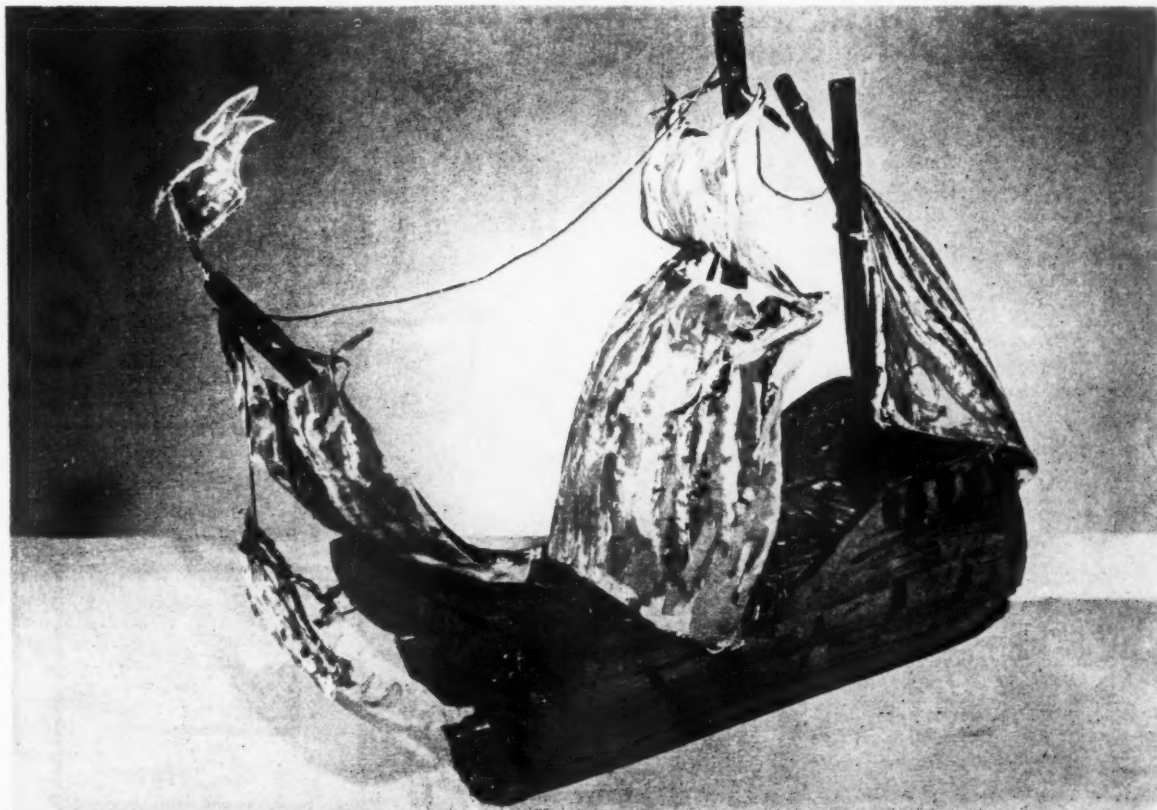
#### Step 8

The painting is fun and permits a wide scope of individuality. Tempera paint is very easy to work with as it covers so easily and can be painted over if drops fall where they don't belong.

We started with the sails and painted them gray (white, black, and brown mixed). Next we painted the masts and spars black, also the string. The hull we made brown, and when it had dried, we outlined the top slightly with black, suggesting cabin windows and the beams forming the sides of the hull. We daubed black, brown, and white over the gray of the sails to give a weathered effect.

Into the top of the long, slanting front mast we stuck a pipe cleaner painted black, and from it we flew a red (crepe paper) flag. Paste the crepe paper on each side of a piece of newspaper. Put a piece of pipe cleaner between two of the layers. Cut out the flag and bend it so that it ripples. The pipe cleaner will hold it in this position.

This project takes considerable time if it is done well.



# Thanksgiving odds and ends

Here are a few ideas  
that the children  
in your class  
may enjoy.

## Movie

Draw the Thanksgiving story as one continuous procession across a long strip of paper. Fasten the ends to sticks. (See pictures 1 and 2.)

Cut an opening in a box to make a stage. Cut two holes in the top. Place the paper strip in the box with the sticks through the holes. (See picture 3.)

Wind the strip of drawings from one stick onto the other to make the figures in the scene move.

## Straw Indians

Take a bundle of straws or slit corn husks and tie at neck and waist. (See picture 4.) Divide into two bunches for legs, and tie on short straws for the feet. Slip arms through the body, bend forward and fasten as shown. Short straws fastened in between the head straws will form

the back feathers and face. A twig bow and arrow, bead eyes, and blanket complete the straw Indian.

## Place Cards

These place cards or favors (picture 5) for a Thanksgiving party are made of cardboard and corks.

## Candy Cup

The horn-of-plenty candy-cup is made from a square of paper twisted into a cone. (Picture 6.)

## Pilgrim Costumes

Paper Pilgrim costumes (pictures 7 and 8): A. Woman's Collar. B. Man's Collar. C. Man's hat. (strip of paper rolled into cylinder for crown, stiff paper makes brim and top.) D. Buckles. (rubber bands hold them on shoes.) E. Woman's cap. (paper bag.) F. Cuffs.



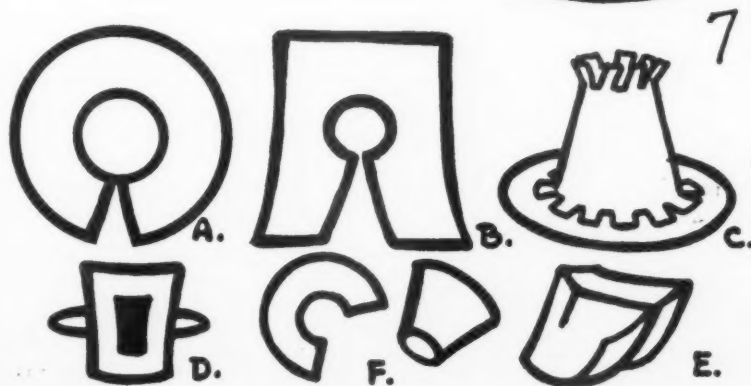
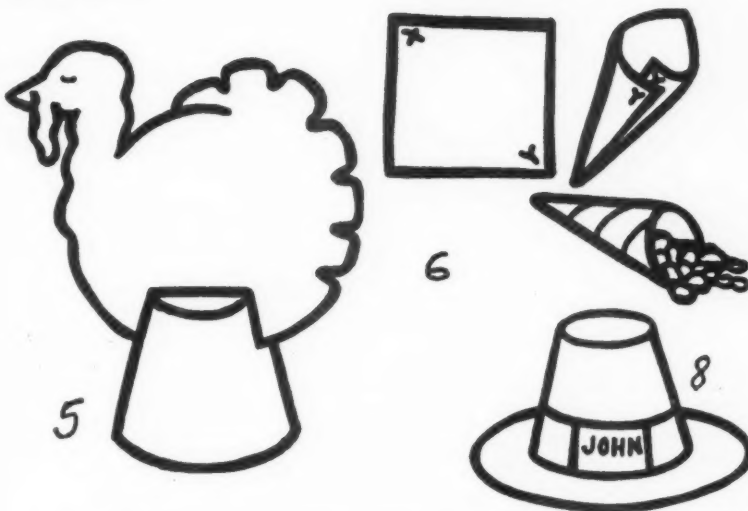
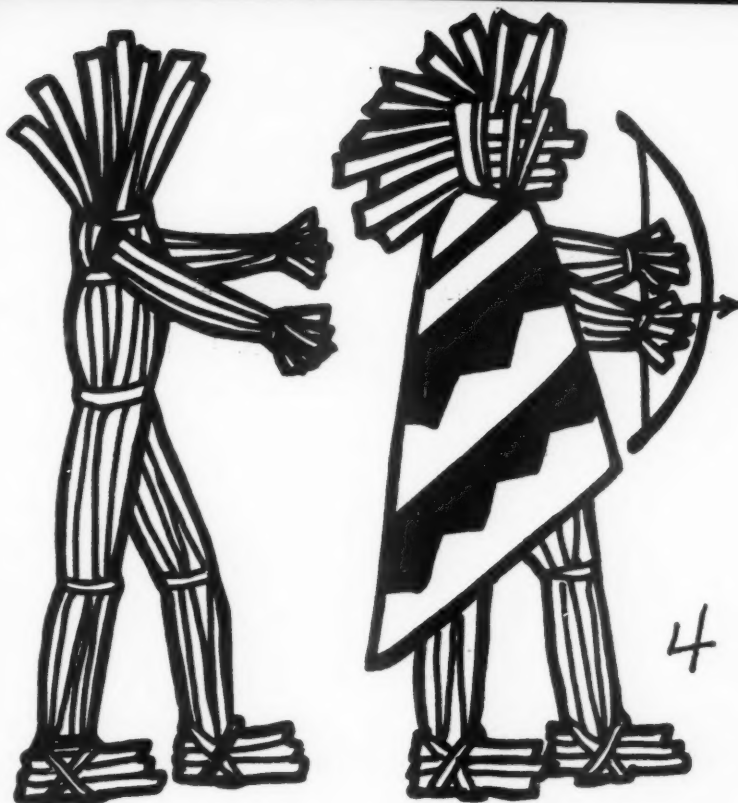
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2



3



## poetry

### About This Time

*Clarice Foster Booth*

About this time my grandma  
Has finished her cakes and pies  
And is mixing turkey dressing  
In a blue bowl extra size.

About this time (while working)  
She's planning what to do  
To make tomorrow happy—  
And grandpa's helping, too.

About this time they're thinking  
How very, very glad  
They are for all the blessings  
That, through the year, they've had.

About this time tomorrow  
We hope to be on our way  
To pay them both a visit  
And spend Thanksgiving Day.

### A Daring Skipper

*Vida Wimberly*

The Man in the Moon  
Who sails the sky  
Is a most courageous skipper;  
But he made a mistake  
When he tried to take  
A drink of milk from the dipper.

He dipped it into the Milky Way  
And slowly, cautiously filled it.  
But the Great Bear howled  
And the Little Bear growled  
And scared him so that he spilled it!

### Mittens

*Frances S. Copley*

See how grandma's needles go,  
Back and forth each knitted row.  
Making mittens red and green  
With a row of white between.

One row, two rows, three and four;  
As I watch, there's one row more.  
My, it's awfully nice to see  
Mittens growing just for me.

# Decorative fall fruit

A Thanksgiving table centerpiece idea

by Imogene Knight

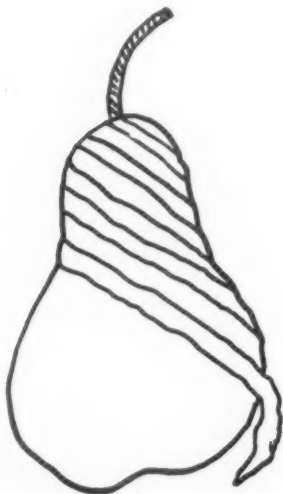
All children like to play with modelling clay. This is true because it gives them a means of expression. This natural liking is increased if the modelling they do results in something they can use.

Here are a few suggestions on how to model realistic fruit that can be used as a Thanksgiving table centerpiece or as decorative material for the schoolroom.

First, model an apple, peach, pear, or any fall fruit. Make the fruit actual size. Into the stem end of the fruit push a small piece of pipe cleaner.

Next cover the fruit with torn strips of paper which have been dipped in a paste made of flour and water. Use two kinds of paper. (See picture 1.) First a layer of news-

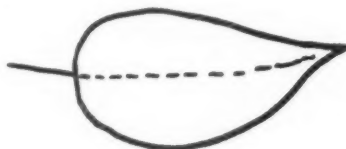
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paper, then a layer of plain paper. Use six layers in all. Be sure to have the last layer of plain paper. Be sure to wind the paper well around the stem.

Now make two leaves of sheets of paper pasted together with a wire running through the leaf from tip to stem. (See picture 2.) This wire

2



will form the leaf stem. You should use six layers of paper for the leaf.

Twist the leaf stem (wire) over the apple stem (pipe cleaner) and wind one more strip of paper around the combined stems.

When the paper has dried thoroughly, cut the entire paper shell all the way around with a razor blade so that a portion can be taken away to enable you to remove the modeling clay. (See picture 3.) When the clay has been removed, fasten the two parts of the paper shell together with small pieces of paper. Use paste.

As soon as the strips used for fastening the parts together are dry, paint the fruit in natural colors. Let the children use an illustrated seed catalog or their own memories

3



or actual fruit as a guide. When the paint has dried, shellac the fruit. (See picture 4.)

4



## Book Club Selections

For boys and girls 6, 7, and 8 years of age:

TYKE, THE LITTLE MUTT. By Dorothy K. L'Hommedieu. J. B. Lippincott Company.

For boys and girls, 9, 10, and 11 years of age:

THE DAVENPORTS AND CHERRY PIE. By Alice Dalgliesh. Charles Scribner's Sons.

For older girls, 12 to 16 years of age: GABRIELLA. By Nancy Hartwell. Henry Holt & Company.

For older boys, 12 to 16 years of age: BACKBOARD MAGIC. By Howard M. Brier. Random House, Inc.

## Arts, Crafts, Fun, and Hobbies

THE INTEGRATED SCHOOL ART PROGRAM. By Leon Loyal Winslow. New York: McGraw-Hill. 1949. xvi, 422p. \$4.50.

The first edition of this excellent book, published in 1939, immediately won a place for itself as a college textbook in art education as well as a reference book for teachers in service. The second edition, published this year, is a thorough revision, bringing the text completely up to date.

In an over-all coverage of art education from kindergarten to college, the author provides a balanced program of art activities related to life experiences. Detailed plans for art education at the elementary and secondary levels are provided, together with illustrations, problems, exercises, and questions. Especially useful is the classified, annotated bibliography of books on the arts.

Leon Loyal Winslow, author of *The Integrated School Art Program* as well as the book here reviewed, is director of art for the Baltimore Department of Education.

HANDICRAFTS AND HOBBIES FOR PLEASURE AND PROFIT. Edited by Marguerite Ickis. New York: The Greystone Press. 1943. x, 310p. \$2.98.

Instructions for making more than 500 different articles are given in this book. There are chapters on plastic craft, whittling, model making, soap sculpture, book binding, finger

painting, indoor gardening, photography, basket weaving, etc. The combination of clear directions with ample diagrams and illustrations enables even the novice to follow a project through to a successful completion. The expert handicrafter, too, should glean some good ideas from the five hundred here presented.

THE BOOK OF NATURE HOBBIES. By Ted Pettit. Illustrated by Don Ross. New York: Didier. 1947. viii, 280p. \$3.50.

Even if you believe, as does this reviewer, that the only good snake is the one in the form of a snakeskin bag, you should be able to steer a careful detour around the reptile section and come up with a nature hobby to your liking. Over 200 nature activities are described: among them are bird watching, rock collecting, insect collecting, nature crafts, fishing, wildflower gardening, and keeping wild animal pets. We were not surprised to learn that Ted Pettit has been a nature hobbyist for twenty years, with wide experience in nature activities at summer camps. One has the feeling that he has participated in all the activities he describes.

Science teachers especially should find the book full of good suggestions; and lazy people—juvenile and adult—who thirst for a palatable dose of nature lore can just curl up with Ted Pettit's book and enjoy vicariously the activities he describes.

FUN, INCORPORATED; THE HANDBOOK FOR TEEN CENTERS. By Jeanne Lenton Tracey. Drawings by Jay Norwood. Indianapolis: The Bobbs-Merrill Company. 1948. 248p. \$2.50.

Addressed to teen-agers, written in their own language and with their own viewpoint always in mind, this book provides smart and sensible ideas and tricks that will mean better management, fewer financial worries, smoother sailing, and more fun for the teen center and those who run it.

Teen centers serve such a useful purpose in the community that they apparently are here to stay. The successful center is run by as well as for those it serves. Fortunate it is, then, that Jeanne Tracey has written a book which is lively and readable enough to put across agreeably to young people its theme: how to assume the responsibility of running a center with the least pain, most pleasure, and greatest efficiency.

THE YOUNG COLLECTOR'S HANDBOOK. By A. Hyatt Verrill. New York: Robert M. McBride & Company. 1948. 308p. \$2.75.

There are hundreds of things, of course, to collect; and any teacher who has watched one of the boys in her class empty his pockets will suspect that he is in the present process of collecting all of them. To steer the young collector away from aim-

(Continued on page 46)

## book shelf

# A Puritan family goes to church

It's easy to make clothespin dolls.

Lucile Rotunno tells how.

Puritan clothespin dolls are easy, quick, and fun to make. They are particularly attractive at Thanksgiving time for decorations at school or on the table or buffet at home.

## Materials for One Family

**CLOTHESPINS:** 3 round headed, white, smooth,  $3\frac{3}{4}$  to 4 inches long.

**CREPE PAPER:** dark or royal blue, dark brown, white, light pink—if a few small pieces are available.

**THREAD:** blue, brown, white.

**CLAY:** brown or gray, small ball about the size of walnut.

**OTHER ITEMS:** needles—one or more; scissors; paper stapler (if available); tooth pick; black crayola; pen or pencil; small piece of stiff white paper (a filing card does nicely).

## Directions

**GENERAL:** Use dull side of crepe paper. Notice that the paper has little ridges in it. These all run in

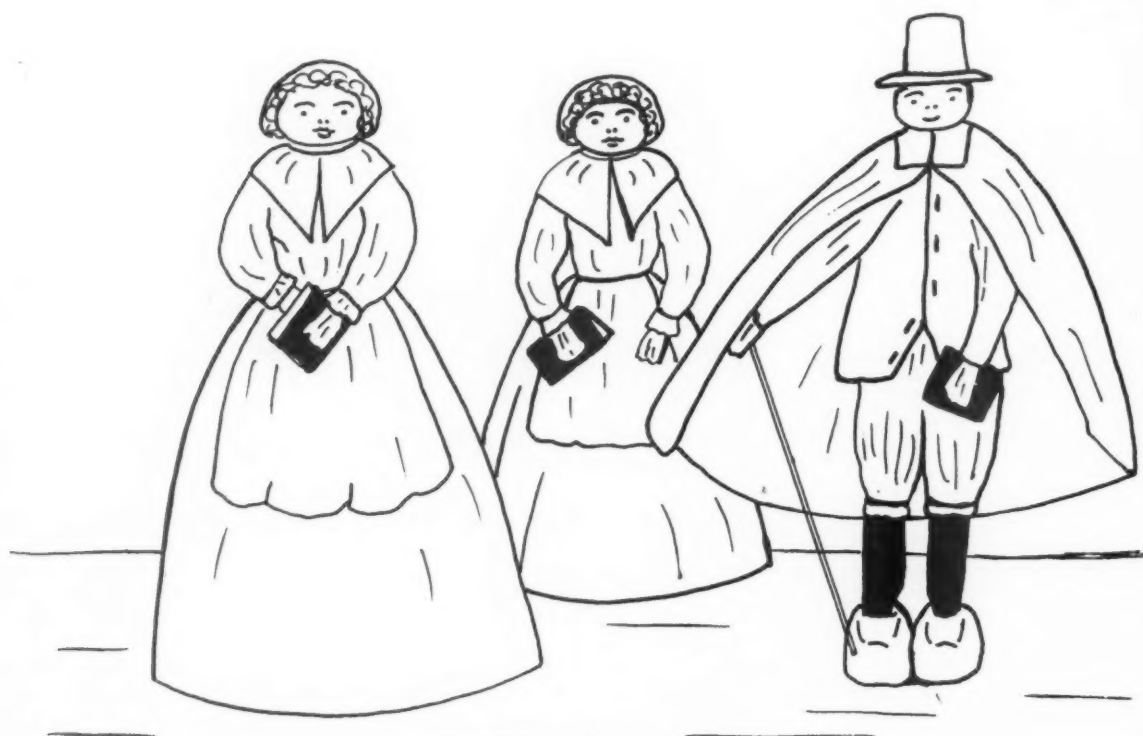
the same way and are known as the "grain" of the paper. You must be careful to lay your patterns so that the grain runs in the right way for the piece you are cutting. If you do not do this, you cannot stretch the paper as you wish.

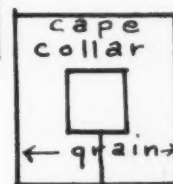
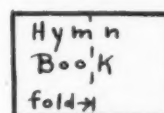
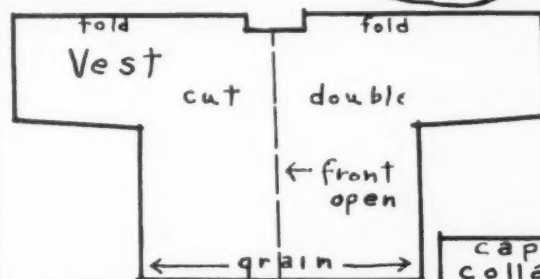
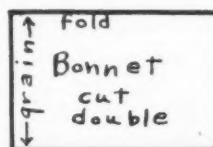
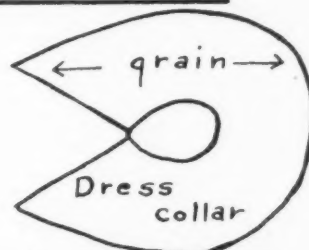
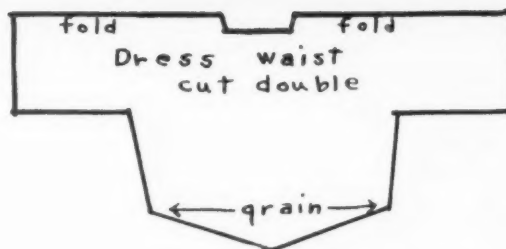
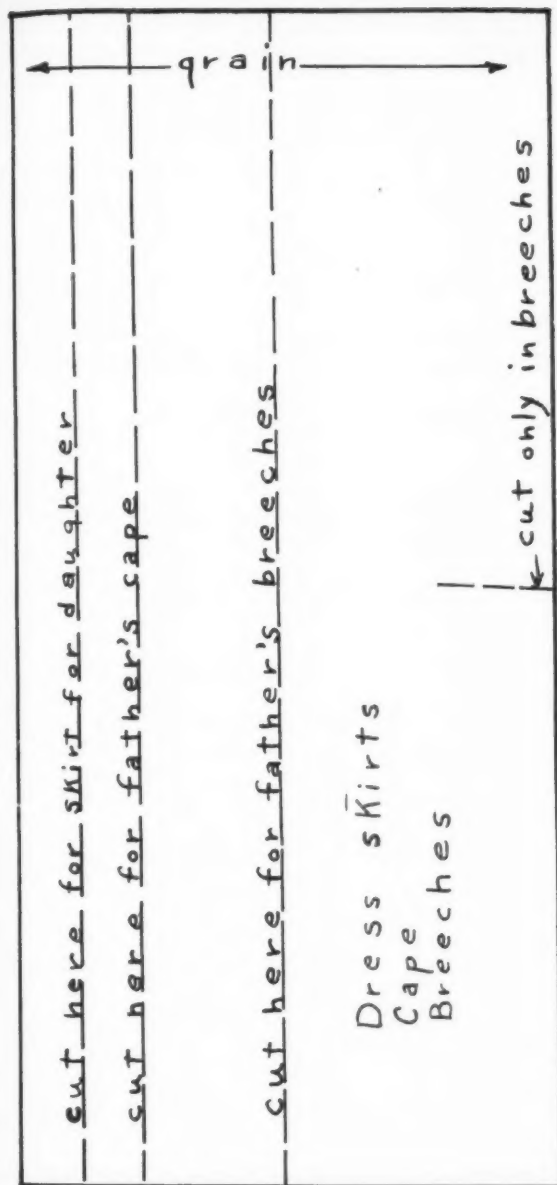
## All Dolls

**FACE:** With pencil or pen draw faces on the clothespins. Be sure that the face on each is above the lower cut in the pin so that the pinning parts are like the legs of a person. The faces must be simple: a slightly curved line for each eyebrow, a dot for each eye, two dots for a nose, and the mouth either a line curved upward or two lines, one for the upper lip, another for the lower. (See drawing.)

**ARMS:** Twist a piece of pink or white crepe paper, 1 inch wide and 5 inches long, grain running the long way of the paper. Leave the ends slightly open to make "hands."

Place the center of the arms at the back of the clothespin's neck. Take white thread and twist it about the neck and arms to fasten them.





Run the thread between the legs to hold the arms more firmly. When they are secure, tie the ends with an ordinary knot.

### Mother and Daughter

**SKIRT:** Cut from blue crepe paper, watching grain. (Daughter's skirt is  $\frac{1}{2}$  inch shorter than mother's. See pattern marking.) Using blue thread, put small running stitches across the top. Draw up tightly around the "waist" of the pin. Lap a little at the back. Twist thread around and around, fasten, and cut. Paste, sew, or staple at bottom to keep skirt closed.

**WAIST:** Cut from blue crepe paper. Close sleeve seams by sewing, pasting, or stapling. Close one side seam. Slip head and arms of pin through right openings, and close the other side seam, making the waist fit rather snugly. Trim if necessary.

**APRON:** Cut from white crepe paper. Using white thread, gather top with small running stitch. Use thread as ties and put apron on. In back, slip white thread under the waist.

**COLLAR:** Cut from white crepe paper. Place around neck and fasten the back and two sides of front by pasting or by putting one stitch at

each point.

**HAIR:** Crush 2-inch circle cut from brown crepe paper between the fingers. Open enough to use for hair. Put dabs of paste on top of head and at back and sides of head. Stick hair to this; shape to head. Trim sparingly if necessary.

**BONNET:** Cut from white crepe paper. Fold. With very small stitches, gather edge opposite the fold. Draw tightly. Fasten. This is the back of the bonnet. Put on head, shape a little, and tie under chin by connecting the front edges with a

(Continued on page 47)

# Massachusetts

Child's guide to the  
United States —  
another juvenile  
travelogue  
by Miriam Gilbert

My name is Timmy O'Down and I live in Boston town. I just made that poem up this very minute. But Boston isn't really a town. It's the largest city and the capital of Massachusetts.

Massachusetts is one of the thirteen original states and it has more people than any of the other New England states. It is known as "The Old Bay State" because it is located on Massachusetts Bay, an inlet of the Atlantic Ocean.

I'm waiting for my father to come home from school. Doesn't that sound funny? Well, you see, my father teaches history at Harvard College in Cambridge. This is the oldest college in America. It was founded in 1636. The first printing in the American colonies was also started in Cambridge in 1639, and from this beginning the publishing business spread in our state.

I know a lot about Massachusetts history because my father often takes me on trips with his students to see famous historical landmarks. This week end we're going to Plymouth. The Pilgrims came to this village on December 21, 1620. They were a small group of people who had bravely crossed the ocean in search of a land where each man could worship as he believed. Today Plymouth Rock is honored as one of the birth places of religious freedom in the United States.

I don't have to leave my own city to hunt for interesting sites. Boston is as crammed with historical points and events as a Christmas stocking is stuffed full of peppermint sticks.

Did you hear about the Boston Massacre? This took place on March 5, 1770. British troops had been stationed in Boston to keep order because the people resented the British laws which were passed without their consent. A fight was provoked between a group of Boston citizens and the British, and several of the colonists were killed.

The Bostonians were enraged by this massacre, and whenever, wherever, and however they could, they harried the British. In December of 1773, the famous Boston Tea Party occurred. A cargo of tea arrived which was subject to a duty which the colonists felt it was unfair to pay. A company of townsmen gathered

together. They disguised themselves as Indians, boarded the boat, and dumped the tea into Boston harbor. If you went swimming the next day, you swallowed a mouthful of tea instead of salt water.

Not far from Boston the first blood of the Revolutionary War was shed at Lexington on April 19, 1775.

When I walk in the streets, I feel as if I am treading in the footsteps of many famous men who helped build our country.

Boston is also the greatest fishing port in the country.

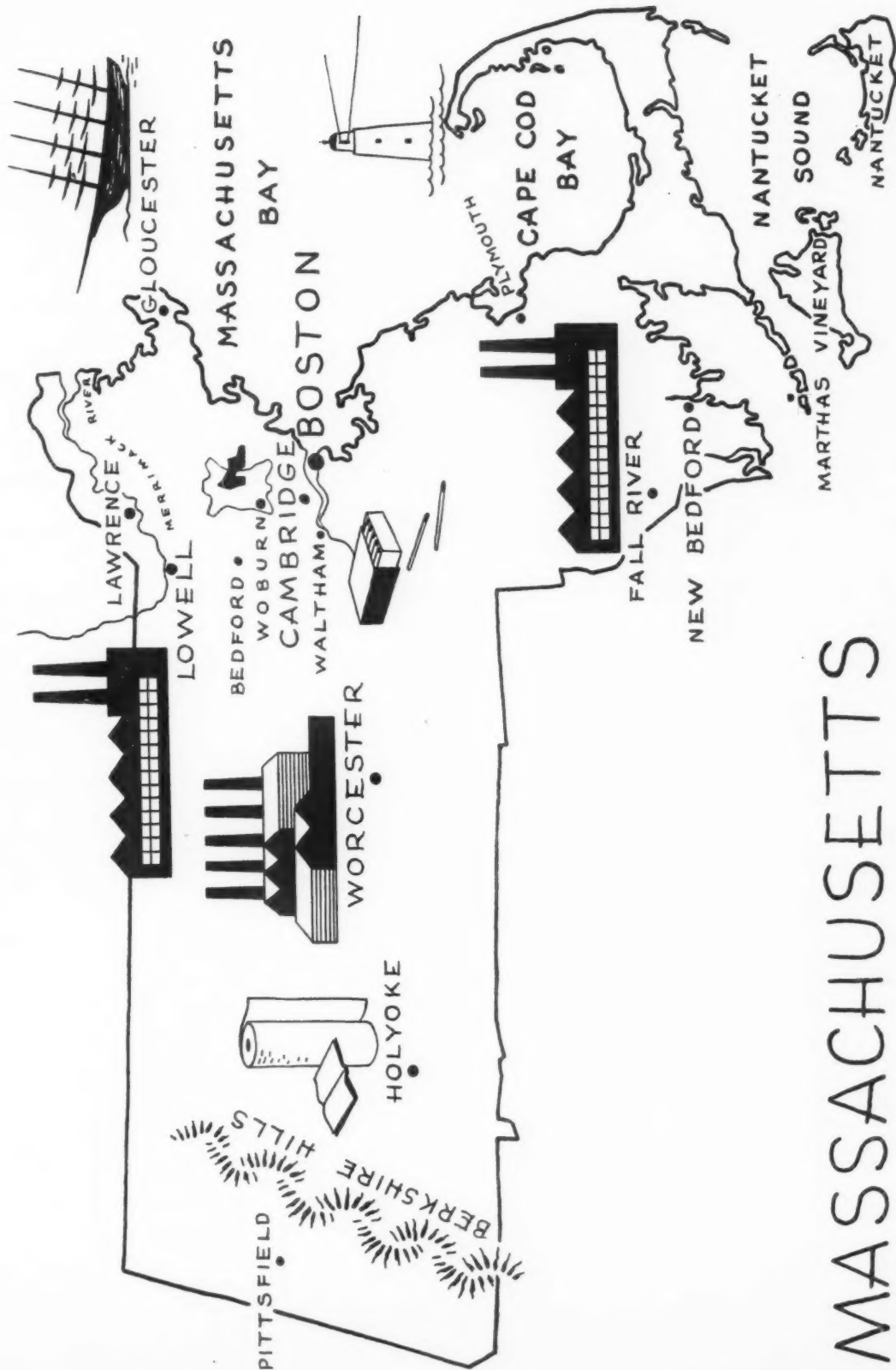
The way I talk you'd think Boston was all of Massachusetts. But there are lots of other interesting cities. Gloucester, a seaport, is another big fishing center. And New Bedford was the leading whaling port in the world when the whaling industry was at its height. I like Provincetown, a quaint village at the tip end of Cape Cod. We spend our summer vacations there, and I have fun watching the artists who come to paint the sand dunes and the lighthouse and the fishing wharf and the boats.

Worcester is the second largest city in Massachusetts. It manufactures machinery and has many metal industries. Worcester wire, for example, is very well known. The city of Waltham makes watches. Holyoke is famous for its paper mills. Some of these mills make the fine quality paper used for United States money. Woburn has large plants for the production of leather, and boot and shoe manufacturing is an important industry in the state.

One of the main industries is the making of cotton goods, woolens, and worsteds. This industry was started in colonial days. The first cotton mill in our country was established at Beverly in 1788. A power loom was built by Francis C. Lowell of Boston and Paul Moody of Amesbury. It was tried out at Waltham in 1814 and revolutionized the cotton industry in the United States. Now Lawrence, Lowell, Fall River, and New Bedford are among the many Massachusetts cities which have big cotton mills.

My father says that Boston manufactures students, we have so many colleges. Of course, there's Boston

(Continued on page 42)



# MASSACHUSETTS

# Children and music

Music in the  
kindergarten is the  
title of this  
article by  
Yvonne Altmann.



Why we like music cannot always be explained, but we think it is because of training the ear and the mind to observe and learn to like it. The sooner children come in contact with all types of music the happier they will be, not only as children but later as adults.

The first thing we must do is to teach children to listen. Have them listen to the sounds in the world around them. This can be accomplished by taking walks and discussing the different sounds heard outside. Some of the sounds the children may hear are the calls of birds, the different noises of cars, trains, trucks, factory whistles, animals, their own feet walking, and other children talking. The children will hear different noises on the playground such as the creak of the teeter-totter, the squeak of the swings, the running of feet, and the almost noiseless movements of sand as they play with it in the sandpile. In the classroom the children will hear other noises such as the ticking or

jumping from minute to minute of the clock, the rhythm of feet, the voices in comparison to the way they sounded outside, and the sound of moving furniture around. Indoors, the children will notice the different sounds of the weather such as the wind or the absence of wind, a snow-storm or a blizzard, rain or sunshine. The children's attention does not have to be called to electrical storms, but rather the storms have to be explained to the children so they will not become frightened. If children's attention is directed toward sound, they will soon come to school and tell about the different sounds they heard. A very worthwhile story to read to children to teach them to listen is found in the following book:

*Timothy's Tunes for Tiny Tots to Sing and Play.* By Adeline McCall. Drawings by Anna Braune. Boston, Mass. The Boston Music Co. 1943, \$2.00

The story is about a little mouse named Timothy who always wore a hat because he hadn't any ears, and



he hadn't any ears because he would not listen. One day he met Mr. Rabbit. He asked Mr. Rabbit how he got such long ears and the rabbit told him, "By listening." After that Timothy started to listen. At first he could only hear the loud noises such as the boom of the drum, but later he could even hear the ants talk—and of course one has to have very good ears to hear the ants talk. Of course the story ends with lumps growing under Timothy's hat. The children love to tell you that they know that the lumps are ears.

Poetry can be read to children to train the listening ear. By reading poetry, children soon will hear laughter, friendliness, sincerity, joy, and fun. Nursery rhymes that are read or recited with children can later be sung. There can be a very easy transition from listening to poetry to singing poetry.

After the children have listened for sounds they should be taught to be quiet and relax so they can listen to music. As children learn to listen to music they will notice the change in tempo, quality, pitch, and mood.

When children have learned to listen, they will like music for the following reasons, which we must help to develop and nurture:

1. Children like music because the different sounds of music put them in different moods. Music may make them feel as if they want to dance, march, skip or do other forms of rhythms. Music makes them happy or sad. Thus music affects the child physically.

2. Music takes children from this world into a land of make-believe. It brings back pleasant memories. It creates different feelings in them.

3. Children like music because it is a form of play. They have great fun doing rhythms and playing singing games. They enjoy singing about their experiences.

4. Children are strongly attracted by the rhythm of music. Until they can sense the pulse or "beat," they cannot feel music. You have to feel music to enjoy it.

5. Music affects the emotions of children. Restful music will quiet jittery, noisy children. Overly stimulating music, if only that type is given to them, will make them overactive.

6. Music makes children feel intelligent. They feel they have accomplished something when they can sing songs and play simple melodies.

7. Children like music because listening to some of it makes them feel as if their dreams will come true. Children's desires are more simple than adults but just as strong.

8. Children like music because some of it is a spiritual experience for them. This is especially true at Thanksgiving and Christmas time, when they sing, hear, and play religious music.

9. Children like music because they learn to interpret the present, past, and future by it. Stories of great men's love for music can be told to children. George Washington, for instance, liked music. Musical stories are a medium of interpretation. Children like to hear a few facts about lives of composers.

Here are the general objectives of music for children:

1. To enjoy and appreciate all forms of music from jazz to classical

2. To hear and take part whenever possible in all forms of music for rhythms, singing, listening, playing, dramatizing, and drawing

3. To become conscious of fundamentals of music, melody, and rhythm

4. To create music

5. To find and develop their singing voices

6. To learn to sing and play music

7. To enjoy taking part in musical activities

8. To develop a sense of rhythm

9. To develop motor coordination

10. To develop social habits which are necessary for group participation in music

11. To recognize different types of music

12. To develop an interest in musical instruments

13. To recognize a few instruments by sight and by hearing them played

14. To develop familiarity with the following measures: 2/4, 3/4, 4/4

15. To sit still and listen when musical activities necessitate it

16. To provide a preparation for later music study

17. To learn to start and stop on time for all musical activities

18. To provide progressive music development

19. To encourage singing at home songs learned at school

20. To have spontaneous or planned musical programs occasionally

Teachers need the working tools to accomplish these objectives. Letters were sent to 224 publishing companies. Seventy-seven publishing companies responded to the letters. Sixty-four sent music material. Almost all of it was recently published. With the music material on hand, material brought by children, and the material sent by the publishing companies, 292 music materials were reviewed. The bibliographies contained in these articles have listed just the music materials that the author feels are the best tools that can be offered for music for little children.

### Bibliography

The references included in this short bibliography will be very useful to the teacher interested in school music. The books will form the nucleus of a useful music library.

#### MAGAZINE ARTICLE:

"The Discipline of Music," by Sister Ann Harvey. *Childhood Education*, March, 1944.

#### BOOKS

1. *Creative School Music*. By Lilian Mohr Fox and L. Thomas Hopkins. Chicago: Silver Burdett Company. 1936.

2. *Discovering Music; A Course in Appreciation*. By Howard McKinney and W. R. Anderson. New York: American Book Company. 1934.

3. *Education in the Kindergarten*. By Josephine C. Foster and Neith E. Headley. New York: American Book Company. 1936.

4. *Rhythm Book*. By Elizabeth Waterman. New York: A. S. Barnes and Company. 1937.

5. *Your Children at School—How They Adjust and Develop*. By Elizabeth Vernon Hubbard. New York: The John Day Company. 1942.

6. *The Kindergarten Curriculum*. By Emma Bauer Golden. Chicago: Morgan Dillon and Co. (Now King Company, Chicago, Ill.) 1940.

7. *There's Music in Children*. By Emma Dickson Sheehy. New York: Henry Holt and Company. 1946.

## teaching tactics

### A Unique Health Chart

After finishing the units on vitamins and the prevention and cure of common diseases, the following poster may be constructed as a cumulative review.

A large standard color chart of any style, representing the six basic colors may be used; but the suggestion below, using the little faces and caps, will be most interesting to make.

In the section below each color, write a health fact, rule, or slogan suggested by the color and related

to health.

### Suggestions

Yellow—Plenty of sunshine to kill germs and furnish vitamin D. Eat grapefruit for vitamin C. Eat butter for vitamin A.

Green—Plenty of leafy vegetables furnish minerals and vitamin C to prevent scurvy.

Blue—Get plenty of fresh air for oxygen. Keep clean by use of pure water.

Violet—Eat plums and eggplant for vitamin C.

Red—Eat fruits and vegetables rich

in iron to build red corpuscles.

Orange—Eat oranges and carrots for vitamin C and A.

Children will think of many original health rules and make it an interesting activity for health and the review of the color chart.

Draw faces on a large circle of white drawing paper and mount on colored paper.

The label should be made of cut paper letters.

The slogans may be written around and below each face.

Paste a paper lining on the circle to avoid the catching of the paper strips.

Dial the circle for convenience in reading the data.

*Isabelle Anthony  
Santa Cruz, Calif.*

### Classroom Decorations

In the fall after a hard frost, gather different kinds of weeds and dip them in thin household enamel. Pretty color schemes can be made by having the stems of the grasses and weeds green, and the tops of the weeds yellow, blue, and lavender. Shake off all the excess paint and let dry.

At Christmas time, pine cones, pine boughs, and holly branches can be painted with aluminum paint using a small brush or a fly-spray gun. These are pretty room decorations by themselves or mixed with green holly and pine boughs.

*Arleva O. De Lany  
Eugene, Oregon*

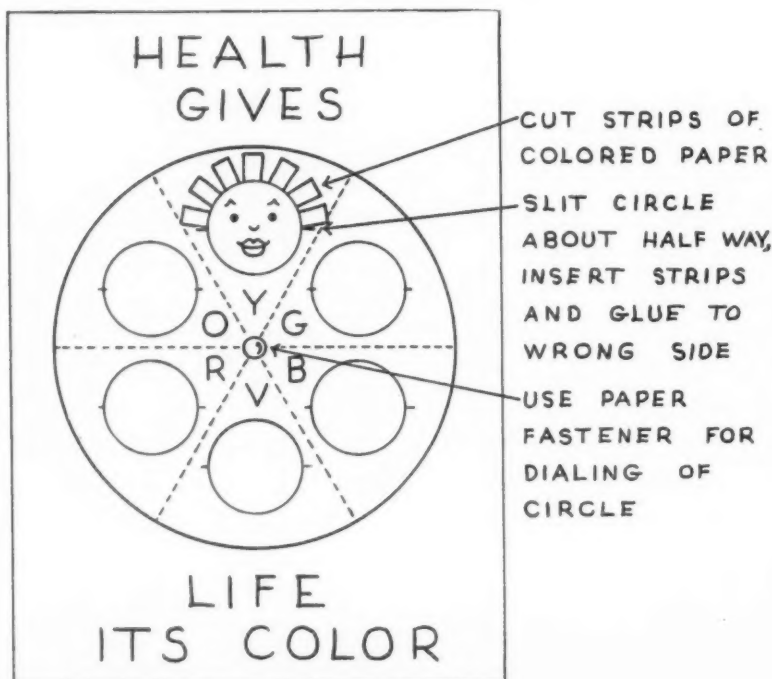
### Mat Weaving With Loops

When your primary children have mastered the weaving of paper mats, you have perhaps wished for weaving of a more useful nature. Or maybe when older pupils have been studying a country where weaving is an important art you have wished for something above the paper mat stage but not involving long tedious weaving.

I have often wished both and found an answer in woven pot-holders made from cotton jersey loops. The equipment is simple, and the time involved to make one is about twelve minutes.

I purchased my frame and loops from Sears Roebuck, but no doubt your favorite art craft supply house would carry them. They come in

(Continued on page 35)



## Clothing and Shelter

A new series of six teaching filmstrips on clothing and shelter has been released by Encyclopaedia Britannica Films. Produced chiefly for use in middle-grade geography, social studies, and science classes, this series provides background experience in the part played by modern technology in supplying some of man's basic needs. Each filmstrip has been adapted from a classroom film produced earlier by EBF. Included in each filmstrip are built-in teaching aids such as a list of objectives, a group of review and discussion questions, and a section of follow-up activities.

"Cotton" traces the processing of cotton from the time it is picked in the South until it is woven into cloth. Ginning, baling, cleaning, fluffing, carding, and spinning are explained in detail.

"Wool" describes how sheep are herded, driven to the ranch, and shorn. Sequences continue with the shipping of wool to the mill, spinning on massive machines, and knitting into garments.

"Making Shoes" traces the manufacture of shoes through the selection and cutting of leather to the completion of the finished shoe.

"Building a House" portrays the basic processes in the construction of a low-cost home from digging the foundation to the final finishing of the interior.

"Making Bricks for Houses" explains each fundamental phase of brick-making.

"Making Glass for Houses" describes how the ingredients of glass, limestone, sand, and soda ash are obtained, then mixed and processed at terrific heat to form molten glass, which is drawn off into sheets to be cut into window panes.

The six filmstrips which comprise the "Clothing and Shelter" series may be purchased from Encyclopaedia Britannica Films, Wilmette, Illinois or through local dealers. Price of the complete series is \$16.20.

## Character Education

*Developing Responsibility* tells the story of a boy and a much-wanted dog; it puts across the point that even though responsibilities often entail hard work, difficult decisions,

and missing out on fun, the rewards will more than compensate. Suitable for primary-graders on up.

*Ways to Good Habits* shows the importance of habits, good or bad. Through real, clearly understandable situations it demonstrates how to substitute good habits for bad ones and motivates children to build good habits of their own. As the primary and intermediate pupils, for whom this guidance film is intended, are now forming the habits which will stay with them throughout life, the constructive attitude of this film should prove especially helpful.

Both of these one-reel films may be purchased from Coronet (\$90.00 in color or \$45.00 in black and white) or rented from your film-lending library.

## Climate

*Life in Hot Dry Lands* tells the story of the fierce battle of survival waged by the plant life, the animals, and human beings of the desert, who must adapt themselves to existence in a land robbed of rain. Pupils will learn where the desert areas of the world are located and why they are barren wastelands.

*Life in Mediterranean Lands* explains the natural causes for the Mediterranean climate, shows how the people who live in such a climate adapt themselves, and teaches what plant and animal life thrives there.

Though the Mediterranean climate derives its name from the lands bordering the Mediterranean Sea, the

scene of the film is Southern California.

Both films are one reel in length and are available from Coronet at \$90.00 for full color or \$45.00 for black and white. Or consult your local film library.

## Other Lands

Children of intermediate and upper grades who are studying world history have heard and read much about the influence of ancient Rome. To provide a visual background for the study of ancient Rome, Coronet has produced this film. Entitled *Ancient Rome*, it gives an authentic picture of Rome's achievements in government, architecture, and engineering — our inheritance from that civilization.

*Spain: The Land and the People* takes us on a film journey from Madrid to the fertile river valleys in southern Spain. Cities and villages are visited, and there is a meeting with Pedro Ybarra and his family.

*Life on a French Farm* gives the audience an opportunity to get acquainted with France by living for a while with a French family, going about their daily tasks with them, and finding out how they are like or unlike us.

All three of these films are intended for intermediate grades and upward, are one reel in length, and may be purchased from Coronet (\$90.00 in color; \$45.00 in black and white) or rented from your film library.

# using films and records

# Marionette theater project

Thanksgiving  
suggestions

by Sister M. Clarita

The best marionette plays are Fairy Tales and the class will derive great profit from one they themselves have adapted. The play we selected was Grimm's "Rapunzel." There were six characters: Rapunzel with the long golden hair, Zauberin, the Witch, Prince Charming, The Herald, and a Fairy. However, as we wished the dolls to appear in different costumes in each scene, we made twelve marionettes as the costumes cannot be changed while the doll is strung. The story was changed somewhat to make it more pleasing to children.

## Construction of Marionettes

We bought 12 inch jointed, composition dolls at the dime store and took them apart. (See page 31.) A soft body was made of cloth and stuffed with rags. Heads were remodeled to suit the character they were to portray; by using plastic wood, noses and chins could be changed and the characters indicated by the general change in features. Poster colors were used to paint them. Wigs were made by winding strands of soft yarn about the head, sewing in extra strands for the lady dolls, and gluing at the edges. For the men dolls, a narrow strip of cloth was glued to the head and the strands of yarn sewed in and trimmed in the desired style and glued. A small screw eye was inserted at each side of the head so it could be strung.

To fasten the heads to the body, a long narrow piece of flesh-colored silk was put around the wire inside the head, extending from the opening. It was sewed at both sides and stuffed lightly to make a neck. The ends of this neck were tightly sewed to the body, but so the head could easily be moved and the neck be flexible. The composition arms were ideal and were attached by the little hooks they contained to a short cloth arm sewed to the body. The composition legs were used, but the foot had to be hollowed out with knives, a wire inserted lengthwise, and the cavity be filled with solder to weight the doll. A screw eye was fastened in each knee for the string.

Costumes were made from pieces found in the scrap bag, such as satin, silk, lace, etc. We made the mistake of using velvet for some costumes; it is a little too heavy and made the

doll appear clumsy. (Canton flannel dyed, will have the appearance of velvet at a distance.) Our best marionette was a clown made entirely of cloth. His lower arms and legs were filled with sand and the seat and feet weighted with lead. He was so well jointed and limber that he could do many tricks, dance, turn somersaults, etc. His face was painted on with poster paints, and he had very large green ears which gave him a comical appearance.

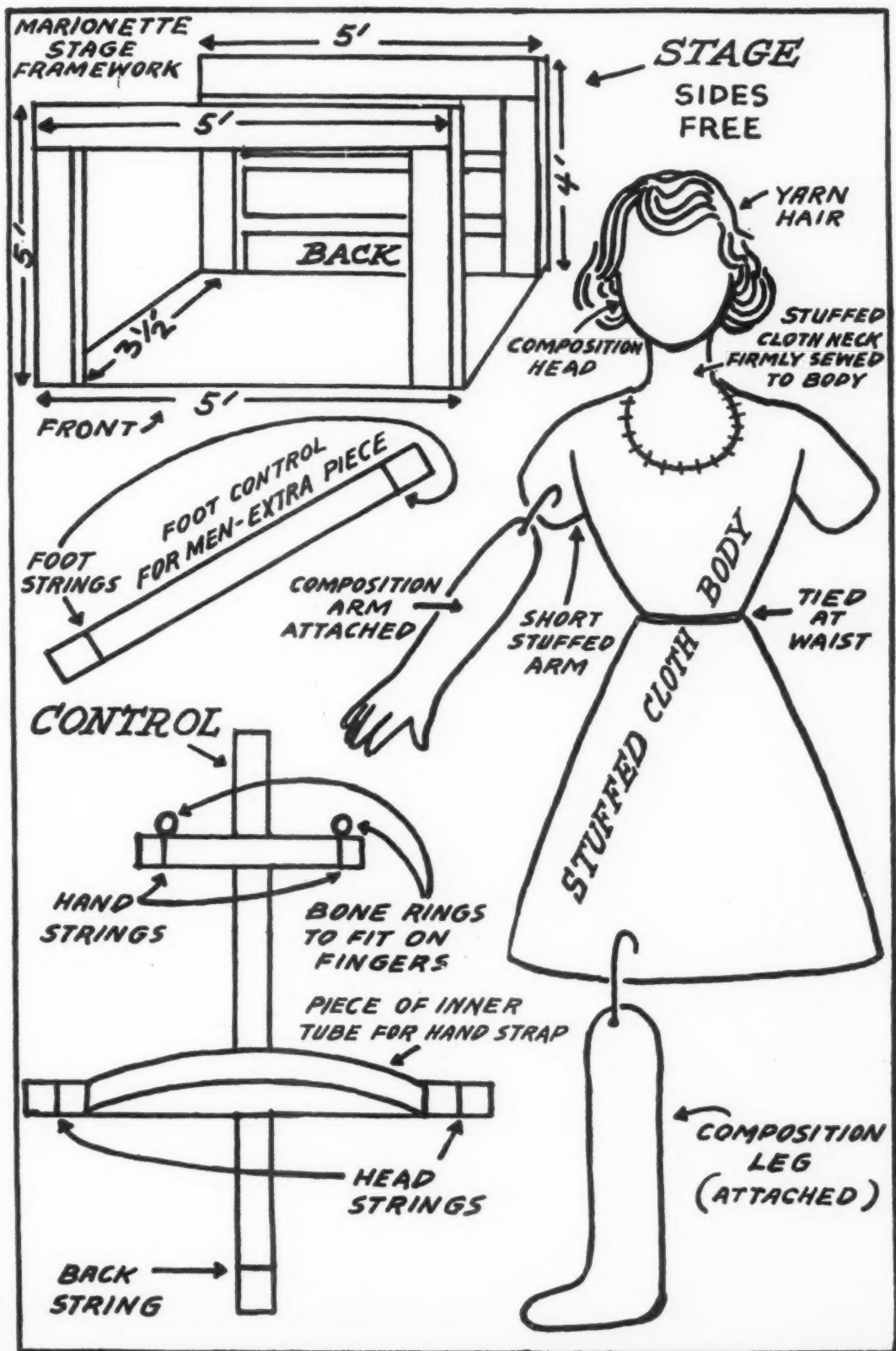
## HEAD IS IMPORTANT

If the puppets are to be made entirely by hand instead of changing commercial dolls, remember that the head is the main object of interest. The first essential of success, however, lies in the limberness of the body. The hands and feet should be large so the manipulator can feel the movement through the weight. Use the general proportions of figure drawing; the proportions of the normal head are nose  $\frac{1}{3}$  of head, ear center of head balance. Character exaggerations call for lip emphasis, eyes, lips, and ears prominent, and substitutes for hair effect.

The profile of the marionette gives the puppet its character. A child has a round smooth head with a snubbed nose; old people have a curving line from chin to nose to show the loss of teeth. The shrewish look of the Witch is best attained by painting eyes close together; while an honest, frank expression calls for eyes far apart. A phosphorescent effect helps with the witches. A clown must be jolly, so make his face round and full with

(Continued on page 32)





spots on his cheeks to give him a slightly supercilious expression. An officer of the law should be given an all-seeing eye, a forceful jaw and look weather-beaten. Squint eyes often portray an out-of-doors person. The hero must be good-looking and the heroine, a queen, or a fairy, beautiful and dainty. The villain must be sleek and have a sly grin and pointed nose.

If clay is used, model an egg-shaped ball and add the features with soft bits of the clay. When dry, paint with oil colors, or tempera. Eyes and eye-balls should be underlined, wrinkles emphasized and lips clearly defined. Shellac the eyes and lips to liven the expression and give eyelash effect or glue on bits of wool or silk. Human hair wigs are not recommended.

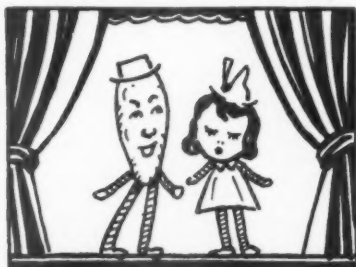
In the primary grades if a marionette show is planned, the cardboard cut-outs may be joined and prove quite as enjoyable as the more elaborate doll.

### Controls

Old rulers and other light pieces of wood were used. The marionettes were strung with fine black silk fish-line. (See lower left diagram on page 31.) An old inner tube was cut in strips and nailed to the controls as a hand strap. Lady dolls that had nothing to do but walk, had only 3 strings, back, and 2 for the head. Other lady dolls had 5 strings, head, back and hands. Men dolls had 7 strings, head, back, hands, and a single extra control for the feet. The thread from this extra control was fastened to the knee screws and the doll made to walk by tipping the control up on one side and then on the other, with a forward motion of both controls.

### Stage

Constructed of wood with a smooth floor 5 feet by 3½ feet. (See upper



left diagram on page 31.) Front framework 5 feet long and 5 feet high. Back framework 5 feet long and 4 feet high. Sides were left free. The stage was set on a low platform about 2 feet high and the Puppeteers stood on tables close to the back frame.

### Lights

A powerful bulb was fastened at each side of the front frame and shaded with tin so the light fell on the stage.

### Curtains

Front drapes were of green velvet held back by a gold cord. Double draw curtains of light tan were strung on wire with a double cord run through so they could be closed and opened by pulling strings. The front curtains were weighted every few inches by sewing small stones in the hem. A cyclorama of soft gray cloth was strung on wires around the sides and back; it was about 3½ feet high. The draw curtain was 3 feet high.

### Scenery and Furniture

ACT I. A sofa was made from an oblong cheese box with a strip of cardboard nailed to the back. It had a gray cloth covering; back and seat were stuffed with rags, and the whole was trimmed in deep blue. Two blue pillows trimmed with silver were made for it, and a chair made to match from cardboard covered with the gray cloth. We borrowed a toy baby grand piano on which Rapunzel played, but the stool was made of a cardboard box covered like the rest of the furniture.

In the second scene, we needed a tower window which was to look like stained glass. We painted a design on tracing paper with water colors and pasted black paper over the design lines to represent leaded glass.

ACT II. There was a forest backdrop painted on a large sheet of paper with poster paints and nailed to a light wooden framework. The tower was made of a wooden box covered with paper and painted to look like stone. The back of the balcony and the railing were of cardboard covered with paper and nailed to the box.

ACT III. Rapunzel's cottage was a large cardboard box covered with crepe paper in brick design and giv-

ing a gray paper roof. It had only a front, one side, half the other side, and only the front of the roof, so the puppets could be manipulated from inside the house. It gave the illusion of an entire house when viewed by the audience. Rapunzel appeared at the window, came out the open side, and went to the front of the house when the Prince came.

### Uses of Marionettes

Whatever the month, the teacher will find that marionettes can carry out any dramatic expression problem and be a center about which any social study project can be developed. Moreover, the element of cooperative effort is furthered. Some children can sew when they cannot pound a nail; others can fashion the puppet's head while one child may be best at painting it. Pulling the strings is not as easy as it looks and a gifted child must be chosen to better make the little puppets into life-like actors. One not especially talented may be chosen to open and close the curtains and manage the lights.

For November, there are three phases characteristic of the Thanksgiving season which might be featured in marionette shows. Higher grades will choose historical and religious subjects while the very young children will profit more from thoughts carrying out the festive-social phase. Primary grades will enjoy little shows centering around thankfulness for health and the fruits and vegetables which promote good health, and the fun one has at a Thanksgiving gathering. One school made puppets carved from real vegetables and fruits, as Olga Orange and Oswald Onion, Alfred Apple and Pete Potato, Sam Celery and Clara Carrot. (See pictures on page 33.) Another school used barnyard characters giving their reasons for not being chosen for the Thanksgiving dinner.

Football actors and the pilgrims (see page 30) will engage the interest of older children. "Huckleberry Finn" and "Tom Sawyer" will bring in the river boats churning the waters and replicas of articles used in the 1840's, the period just before the Civil War, such as pot-bellied cast iron stoves, kerosene  
(Continued on page 35)

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VITIES



# Bookplates

How to keep  
from losing books

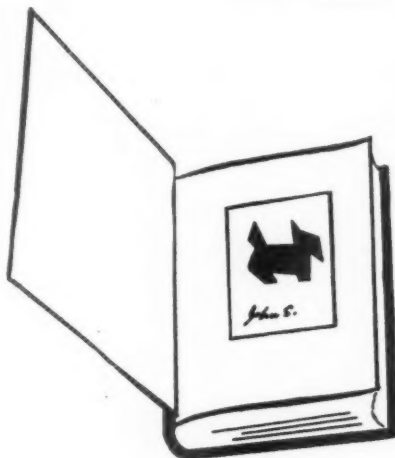
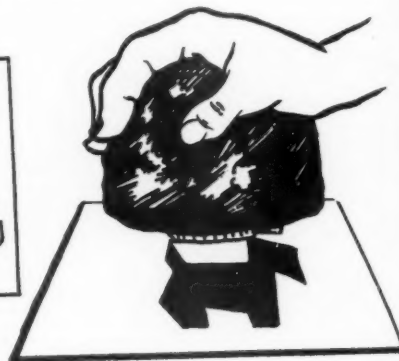
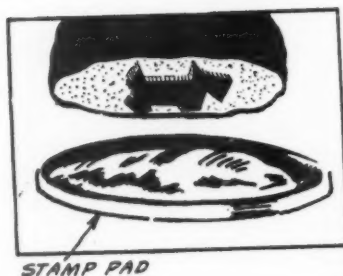
Books are such necessary and desired items that their owners are very sad when one is lost. You do not like to lose books, do you?

There is one good way to be sure that books can be returned to you if, by chance, they are mislaid. Have your own individual bookplate. With your own special design and your name printed on each bookplate placed in all your books, you will rarely lose one.

Potato block prints are excellent for making bookplates. You will need a large potato and a stamping pad made by placing layers of felt or heavy cloth in a small lid and soaking the felt or cloth with poster paints, calcimine, or India ink. If very thick calcimine or poster-paint is used, it can be brushed directly onto the potato block.

Experiment with designs before cutting the block. When a suitable one has been selected, gouge the potato being careful to wipe the excess moisture off before beginning to stamp or print the design. Have enough paint on the potato block so that it will print well, but do not use too much paint since that will smear the design.

Place several layers of newspaper on the desk or table before beginning this work. The three pictures at the right above show how to make and use the block. The other pictures show suggested uses of the design and a few ideas for the designs themselves.



## Marionette project

(Continued from page 32)

lamps, and copper cooking utensils used in the kitchen. They will also show the picturesque costumes of the Mid-South, the poke bonnets of the women and the men's high, tight-fitting vests with a row of buttons down the front. The limestone caverns will further carry out science studies so the marionette play correlates other school subjects with the fun of creation. This holds true if Miss Alcott's "Little Women" is given.

In making an adaptation of a book, certain difficulties will be met—problems of elimination, characterization, setting, dialogue, atmospheric detail and smooth continuity. Take "Little Women," for instance. While it is an old fashioned story of young people in a New England village, there are situations which apply to young people today, so they should be included in the adaptation. Its portrayal of family unity, love, cooperation, spiritual guidance, and individual ideals, which followed the too rigid discipline of the Puritans, is well worth preserving. After the popularity of the film, one critic wrote: "Are we on the eve of restoring to children the morals, ideals, respect for elders, spiritual growth, sacrifice for and sympathy with others, and many other fine character traits we have deprived them of for so long?" So introduce incidents in the script which are live situations today, such as Meg's envy of other girls' clothes, Jo's imitation of boyish ways, Amy's wish for an art education, and Beth's growing tired of housework and her patient struggle against ill health. Decide whether the main theme of the book is just their growing up, or is it the development of their character as shown in their play of "Pilgrim's Progress" where they learn to throw off their "burdens."

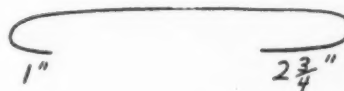
*Mention Junior Arts & Activities  
when answering ads.*

## Teaching tactics

(Continued from page 28)

six-ounce sacks and a color range of six bright colors. A holder costs about seven-and-a-half cents. The frame costs fifty-nine cents, is metal, and will last indefinitely. However, if you want several frames you can make your own of wood and nails. Perhaps the manual training department of your high school might help you here. The frame must be a certain size to fit the loops. It should be a seven and one-fourth inch square with eighteen nails on each side. If you make your frame, be sure you use finishing nails without the large heads. They need to be only one-half inch high.

Get a heavy piece of wire, fourteen inches long, and bend back at the ends. (This wire comes with the bought frame.)



Slip the loops over the nails on one side on the loom. The loops stretch; so they always fit. Now, using the wire as a needle, begin weaving; slip the loops over the nail at each end.

When all nails are filled you are ready to take the pot holder off the frame. Begin at any corner. Slip

(Continued on page 42)

**The CHRISTMAS ART PACKET makes PROJECTS LIKE THESE — HELPS SOLVE YOUR CHRISTMAS ART PROBLEM**

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## timely teacher's aids

### At Your Service

Free of charge to the readers of JUNIOR ARTS AND ACTIVITIES are the booklets, wall charts, and other items reviewed on the Timely Teacher's Aids pages. We believe these materials possess educational value and will be of real use to you, our readers, in your classrooms. The materials should reach you within 30 days after your request has been received. If you do not receive the items you request, it will mean that the supply has been exhausted. The coupon on page 37 contains a number for each item reviewed. Place a check mark in the square next to the number of each item that you wish, print or type your name and address on the coupon, and mail to the Service Editor. In some instances, which will be indicated in the reviews, the supplier will furnish more than one copy of each item, sometimes enough for each member of your class. In these cases, just fill in the quantity-request line on the coupon in addition to the other information required.

### October Listings Reviewed

196: THE PICTURE STORY OF STEEL. The American Iron and Steel Institute is responsible for this beautiful 48-page booklet. By

means of excellent photographs and brief, non-technical descriptions, the more important steps in steel manufacture are described.

- 197: BERSTED'S HOBBY-CRAFT CATALOG. The new 20-page, four-color Bersted catalog will give you many ideas for projects built around a central theme—such as the model stock raising farms which were a feature of the Fall Festival at Monmouth, Illinois.
- 198: KID STUFF. This pocket-size, 20-page guidebook of leather information contains historic notes on the leather industry and discusses footwear ancient and modern. Supplements will be added from time to time. The Kidskin Tanners' Guild is the publisher.
- 199: SEWING THREAD CHART. Domestic science teachers will want this 8½" x 11" chart for their bulletin boards, as it shows sizes and types of threads to use for most satisfactory sewing results. It is offered by Belding Corticelli, manufacturer of sewing threads.
- 200: SOAP SCULPTURE MANUAL. This is the same manual for which

we had so many requests last year. We are offering it early enough to help you in the 23rd Annual Soap Sculpture Competition, for which the Procter & Gamble Company, publisher of this booklet, donates the prizes. Twenty-four pages of clear instructions are provided on how to carve animals, figures, etc. from an ordinary cake of soap.

- 201: OUR DAILY FOOD. Available in quantity for pupil distribution is this 8-page, notebook size leaflet on food and nutrition, published by the American Institute of Baking.

### New Listings

- 202: VALUABLE IDEAS. When you request this number you will receive not just one item, but a whole portfolio of material prepared by the American Crayon Company. There are descriptive folders on various processes and media; there are practical projects for class use; there is a separate folder listing books on arts, crafts, and hobbies. Though a letter to the American Crayon Company would bring you any one of these items, it is only by availing yourself of a group offer such as this that you may receive the complete portfolio.
- 203: IMPROVING THE EFFECTIVENESS OF VISUAL MATERIAL. In this reprint of the introduction to *Educators Guide to Free Films*. John Guy Fowlkes discusses criteria for film selection, gives some examples of good films, and provides suggestions for successful film utilization. Teachers who realize more and more that using the moving film effectively is something entirely beyond the mere showing of a film will want to see what Mr. Fowlkes, Dean of the School of Education at the University of Wisconsin, has to say about it. This item is supplied by Educators Progress Service, publisher of the *Guide*.
- 204: STREAMLINED DISHWASHING. It is quite customary nowadays for boys as well as girls to

have dishwashing responsibilities. Though your health textbook may discuss proper dishwashing procedures, this 12-page, illustrated Procter & Gamble pamphlet will supplement the text by giving a more detailed description of efficient techniques for doing a really good dishwashing job and doing it as quickly as possible. We suspect that the proper use of this booklet may provide an easy way for teachers to earn the gratitude of parents.

- 205: **THE MAGIC OF COMMUNICATION.** "Our modern fairy story is the story of electricity. The transmitter in your telephone casts a spell upon each word it catches, sending it noiselessly on its way. The receiver breaks the spell and a living word issues, bearing its message from a far distant speaker." So says the introduction to *The Magic of Communication*, and the body of the book tells how the miracle is accomplished. The booklet is forty pages in length, generously and attractively illustrated. A useful "telephone chronology" on the last page gives dates of important events in the history of the telephone, beginning with the birth of Bell in 1847 and ending with the opening of the New York-Boston radio relay system for experimental service one hundred years later.

Best of all, the American Telephone and Telegraph Company will supply an individual copy of *The Magic of Communication* for each of your pupils. So don't forget to fill in that quantity request line.

- 206: **ALCOA LIBRARY.** Each year the Aluminum Company of America publishes a catalog of teaching aids which may be obtained from them without charge. The 1949-50 edition of the catalog lists and describes a wealth of material such as motion pictures (for which the school pays only transportation charges), booklets for teachers and pupils, pictures, and charts. We suggest that you obtain this catalog from us, then order direct from the Aluminum Company of America those teaching aids which will best meet your needs.
- 207: **HOW REPRESENTATIVE GRADE TEACHERS ARE TEACHING AVIATION.** United Air Lines publishes this 29-page teaching aid describing the actual classroom activities carried on by representative teachers in various sections of the United States—from kindergarten through eighth grade. Teachers who wish to include a study of aviation among their classroom activities—and most modern teachers do—will find many excellent suggestions given here.

## Timely Teacher's Aid Order Coupon

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**Talking shop**

(Continued from page 2)

your pupils to enter the annual national Conservation Poster Contest sponsored by the National Wildlife Federation? All students in the United States, from the seventh through the twelfth grades, are eligible.

The subject of the poster is: Soil and Water—and Their Products. Entries may be based on a general theme of these basic natural resources and may include soil use, conservation practices, forestry, wild flowers, plant life, animals, birds, fish, water resources, pollution, and flood control. A conservation slogan should appear on the poster without any other printed matter.

For complete rules of the contest write to the National Wildlife Federation, Washington, D.C.

**Young Specialist**

David Peplinski, second grade pupil at Stevens Point, Wisconsin, specializes almost entirely in drawing trains. When he does choose another subject, it is usually some sort of vehicle. The train shown in the picture on this page won David a prize in the third annual "America the Beautiful" crayon art competition for grade school pupils.

Subject matter of the drawings submitted to this contest is usually

simple but lively; circuses, first, and horses are the most popular subjects.

Says James J. Shea, president of the Milton Bradley Company (sponsor of the contest), "This competition demonstrates that teachers exert a tremendous influence on a child of grade school age. The thousands of drawings we receive each year show that pupils from certain schools, cities, and areas do superior work. The more interest a teacher takes in her students, or a supervisor takes in his schools, the better the drawings submitted by the students."

**Packet Information Service**

Are you familiar with the packet information service of the National Science Teachers Association? Each packet contains booklets, pamphlets, and other selected materials prepared by industry for classroom use. An evaluating committee composed of classroom teachers selects the materials. The headquarters office of the National Science Teachers Association assembles the packets and mails them to members of the NSTA. Robert H. Carleton, National Science Teachers Association, 1201 16th Street, N.W., Washington, D.C. has information on this service.

**Magazine Kitty**

We were so enchanted by Helen Hoke's Calico (the feline hero of *Factory Kitty*, reviewed in the Sep-

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JUNIOR ARTS AND ACTIVITIES

tender issue) that when we were offered a calico kitten recently we had no resistance whatsoever. So now we have a young Calico of our own. Our Calico, like his namesake, is bent upon a career: He is determined to be a JUNIOR ARTS AND ACTIVITIES kitty and feels that he will attain this objective most quickly by engaging in the most nefarious activities he can think of. Nor has he neglected art. Already he has become quite skilled at the art of paw-printing on linoleum. We have asked him to contribute an article on the subject in the near future.

### Wilson Not Woods

We are very sorry that we made a mistake in the author's name for the article "Lesson Plan for Parents" in the September issue of JUNIOR ARTS AND ACTIVITIES. The correct name for the author is Myrtle Brandon Wilson. Through an error we gave it as Myrtle Brandon Woods.

## Choral speaking

(Continued from page 9)

### Enter: Boy and Girl

BOY: Oh, such beautiful leaves! It must be that Jack Frost came to these woods.

GIRL: I'm sure he did. The leaves always turn colors when Jack Frost comes into the woods. He touches each leaf with his magic brush and paints the woods while we are asleep.  
DUET: Boy and Girl sing, "Ho, Jack Frost."

BOY: Let's stop here awhile and play in the leaves.

GIRL: Yes, let's. It is still early and it is fun to tumble and roll in the leaves.

(They play while chorus speaks)  
CHORUS: They played and played and had such fun,

That when the sun set they forgot to run.

The moon came up over the hill.  
And all the woods grew dark and still.

GIRL: Oh my, the darkness is here.  
BOY: It came so suddenly after the sun went down. Maybe we should have started long ago.

(Continued on page 40)

# FREE!

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## Choral speaking

(Continued from page 39)

GIRL: I don't like it here now. I wish I were home. I'm so tired I'd like to be safe in my own bed.

BOY: Well, I'm hungry, and I'd like something to eat before I go to bed.

GIRL: There is no supper here. We'd better get started back.

BOY: I'm not sure which way is "back." The trees all look alike in the dark.

GIRL: Sh! Sh! What's that? Let's

sit down by this tree until we find out what that noise is.

Owl enters saying "who" softly.

CHORUS: The Boy and Girl grew hungry and sleepy.

The sounds of the woods were very creepy.

They were afraid when the night wind blew.

And from overhead they heard. "Who, who."

Chorus sings: "The Owl."

GIRL: Oh, it's just an owl. Maybe if he could talk he could tell us what to do.

BOY: Well, he can't. He is just an old bird, and a scary one at that. Imagine his hooting at us when we're all alone in these woods.

OWL: Who-o, whoo, Who are you? If you'd listen, I'd tell you what to do.

BOY: Well, we're listening. Tell us the way home if you can. We don't like the woods now.

GIRL: Oh, Mister Owl, do you know the way to our house? We played too long and now we are lost.

OWL: You played too late And it serves you right.

Now you'll have to stay Until it is light.

BOY: A fine thing. I thought you were going to be some help. Come, sis. Let's find some of those berries. I'm hungry. (Owl sits at side of stage)

GIRL: They were right over here. We can have them for supper and then we can sleep in the leaves under this big tree. Maybe the owl will keep us company even if he can't tell us the way home.

(Boy and Girl eat berries.)

BOY AND GIRL SING: "Father of the Forest—Evening Prayer."

CHORUS SINGS: "Now the Day is Over."

CHORUS: The old owl hooted up in the tree.

And kept the children company. The Sandman came with his bag of sand

And soon they were in Sleepy-by-land.

(Sandman enters and quietly sprinkles sand on the children. The children go to sleep.)

CHORUS AND SANDMAN SING: "The Sandman."

(Sandman sits down at side of stage.)

CHORUS: When little children are asleep,

Forest friends begin to creep.

They romp and play,

And frisk and hop,

And never, never want to stop.

(Forest friends enter and dance while chorus sings.)

CHORUS SINGS: "We'll Dance."

(Big Rabbit finds the children sleeping.)

RABBIT: Oh, what do I see

Underneath this tree?

SQUIRREL: Two little children all alone.

(Continued on page 41)

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6

## SUPERB FILMS FOR TEACHING

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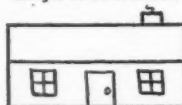
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Maybe they're lost and far from home.

MOUSE: They're sound asleep.

Can't you see?

Let's go away

And let them be.

BEAR: Yes, let them sleep 'cause sleeping's fun.

I'd rather sleep than eat or run.

TURTLE: Can't you see, a house is what they lack?

Now, I carry mine around on my back.

CHORUS: The animals wondered what to do:

Wake the children up, or let them sleep through.

The moon shone on and the stars twinkled bright

While the old owl watched them in the moonlight.

RABBIT: There is no use waking them up until we decide what to do with them.

BEAR: We ought to take them home with us. It is pretty hard sleeping on the ground.

ALL ANIMALS: But we don't have the same home.

You live down under a big tree.

And we live somewhere else, you see.

BEAR: That's right, and I don't go home to sleep except when winter comes. Then I sleep day and night.

CHORUS: The old bear sleeps in a hole in the ground.

He sleeps all winter and never makes a sound.

His home is a hole underneath a tree

And that's no place for children to be.

CHORUS SINGS: "Big Brown Bear" while bear dances and keeps time.

SQUIRREL: Maybe my house would be the place for them. It is a hole in a tree and lined with fur. It is much softer than the ground.

ALL ANIMALS: Maybe the little boy would like it, but it is too high for the little girl to climb up to.

CHORUS: The squirrel has a nest up in a tree,

Lined with fur and cozy as can be.

Little boy would like it.

But little girl would sigh.

"Your home is cozy, Mr. Squirrel. But much too high."

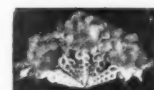
CHORUS SINGS: "Mister Squirrel" while the squirrel dances.

RABBIT: My house is a hole under a tree too, but I live there all year

(Continued on page 43)

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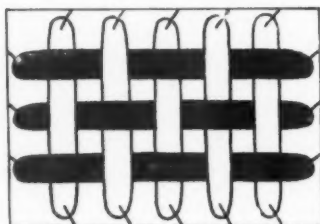
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## Teaching tactics

(Continued from page 35)

two loops off the nails and crochet fashion, slip loop 2 through loop 1.



Now slip loop 3 off and put it through loop 2. Continue on around the square and the last one becomes a loop by which to hang it up. This last step is done with the fingers.

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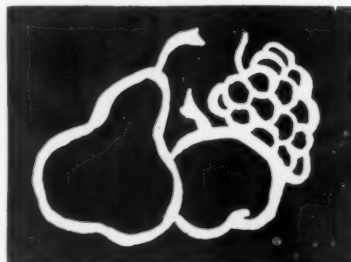
Doris M. Geier  
Bonners Ferry, Idaho

## Massachusetts

(Continued from page 24)

College to begin with, but then there are Williams College, Amherst College, Tufts College, the Massachusetts Institute of Technology, Mount Holyoke—I'm sorry, I'm out of breath but not out of colleges.

If you want to find out the others that are here, come see them for yourself. Excuse me, I've got to run. My father is home from school. He's ringing the doorbell.



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## Choral speaking

(Continued from page 41)

round. Maybe I should take the children home with me.

ALL ANIMALS: Your home is so dark the children couldn't see down there. Anyway, you always have so many little rabbits hopping around, there wouldn't be room for Boy and Girl.

CHORUS: The rabbit's home is too dark to see

With baby rabbits everywhere.

Almost twenty-three!

Little Boy would stumble,

Little girl would fall.

No, no, no! It won't do at all.

CHORUS SINGS: "Little Bunny Hops" while the rabbit dances.

TURTLE: Nobody ever thinks about me.

I have a home and it's very hand-y.

ANIMALS: Oh, you funny turtle! Boy and Girl could never live in your house. You carry it around on your back, and it is always filled up!

CHORUS: Mr. Turtle has a house he carries on his back.

When he wants to go back home, he just stops in his track, Pulls in his head, pulls in his claws, And folds aside his tail.

He's safe inside and can abide,

In wind, and sun, and hail.

CHORUS SINGS: "Mister Turtle."

RABBIT: Let's play some games while we keep watch.

TURTLE: Yes, let's do. The night will end sooner.

CHORUS AND ANIMALS SING. Animals act out the following songs:

"Hi, Spy"

"Oats, and Beans"

"Jump, Jim Crow"

"Jack and Jill"

(Boy and Girl wake up.)

GIRL: My goodness! We must have slept long.

BOY: The night is gone and we can go home.

BOY: Fine. Let's play, "Here Comes a Bluebird."

(The boy, girl, animals, and owl play, while the whole group sings.)

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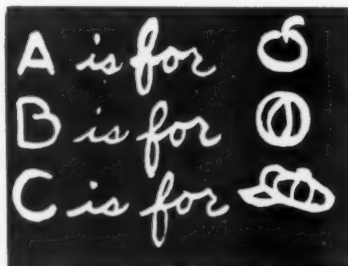
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While this is a method which is essentially creative, any design can

(Continued on page 45)



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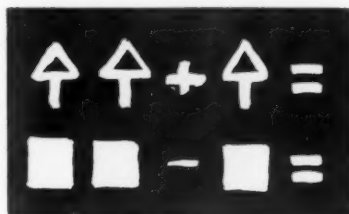
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be reproduced by simply placing the picture or print over the black crayon-colored sheet and drawing over the lines of the design very firmly with a sharp pencil. When you remove the print you will find that the black crayon has adhered to its back wherever the lines were pressed down, and therefore, you have a light colored line-drawing on the crayon covered page. Go over these lines with a knife or pen to complete the picture. After the children have reproduced several pictures in this way they will want to create some of their own designs directly on the prepared surface, and surely, no medium for their self-expression could be more economical since they can make many repeated trials with very little material.



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## Thanksgiving Day art

(Continued from page 6)

make drawings. These need not be limited to one turkey. More industrious children will wish to use several turkeys. Some will wish to carry a border around the sheet. Such departures should be encouraged. However, it is important that primary children be cautioned to follow several important factors leading to a good design: (1) draw large, (2) fill the space, (3) have contrast in tone of colors.

Most children will begin their illustration by drawing the circles and oval shapes previously shown. As it is desirable to have the pupils work directly with their crayon, these preliminary shapes should be sketched lightly with either yellow or orange crayon. It is then possible to color over these later without the original lines showing through.

Teachers following the unit outlined here will be pleased with the results and will no longer follow the older method of using patterns for holiday illustrations. This unit need

not be limited to illustration. The turkey theme can be used in many ways. Booklet covers, Thanksgiving cards to mother and dad, table runners, play hats, etc., are all interesting units utilizing turkey motif.

## Book shelf

(Continued from page 21)

less collecting and aid him in finding the articles that will most appeal to his personal tastes and yield him the most fun, this handbook has been written. It suggests not only what to collect, but also where to find it and how best to preserve and display the specimens after they have been acquired.

Detailed and practical advice is given on the collection of minerals, shells and marine life, photographs of animals and birds, autographs, arrowheads, postcards, fossils, insignia, etc.

PICTURES TO GROW UP WITH. By Katharine Gibson. New York:

The Studio Publications. 1942. 152p. \$3.50.

MORE PICTURES TO GROW UP WITH. By Katharine Gibson. New York: American Studio Books. 1946. 144p. \$3.50.

Though we usually confine our views to recent books, every once in a while we like to call your attention to a worth-while book or two which you may have missed.

Both of these books listed above are composed almost entirely of reproductions—some in color and some in black and white—of pictures which are calculated to appeal to children. Rembrandt, Renoir, and an unknown Egyptian artist of 1920 B.C. are represented, as well as Salvador Dali, Grant Wood, and Clare Turlay Newberry. Above or below each picture is a brief explanatory paragraph which unobtrusively puts across a point of art appreciation.

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VITIES

## Puritan family

(Continued from page 23)

thread.

**FINISHING TOUCHES:** Wind blue thread around each sleeve at bottom to tighten.

Cut hymn book from filing card. Color back with black crayola. Fold like book and sew or paste in clasped hands or in one hand. Sew arms to sides if they won't stay down.

Stretch the skirts and aprons of both dolls and they will stand.

### Father

**HAIR AND STOCKINGS:** Color back and sides of head and lower part of legs black with crayola.

**BREECHES:** Cut from brown crepe paper. Using brown thread, gather top and fasten around "waist" in the same manner as dress skirt. Be certain small slit is in front between the legs. Wrap brown thread tightly around bottom of each leg of breeches. Tie.

**VEST:** Cut from white crepe paper. Open down front. Treat sleeve and side seams the same as for dress waist. Put vest on doll, and using dark thread sew left side over right with running stitch to look like buttons. Leave bottom open a short way, but continue "buttons" on right hand side.

**CAPE:** Cut from brown crepe paper. Gather at top like dress skirt. Tie firmly around the neck.

**COLLAR:** Cut from white crepe paper. Put over cape and paste or sew in place with cape closed in front to depth of collar.

**HAT:** Cut circle from filing card, using pattern, quarter, or large spool. Paste brown crepe paper on each side; trim to circle.

With grain running across strip, cut several long pieces of brown about  $\frac{3}{4}$ " wide. Roll tightly until a solid spool about  $\frac{1}{2}$  inch in diameter is made. From center sew through rolled paper and fasten end. Place on brim, and sew through top and through brim (at least on four sides) until top is firmly anchored. Trim top with sharp, large scissors until it is about  $\frac{1}{2}$  inch high. (Mother or teacher should help with this.) Paste hat on head.

**SHOES:** Take clay ball 1 inch to  $1\frac{1}{2}$  inches across. Flatten top and bottom. Put on table. Press bottom of "legs" into clay so that Father will stand. With fingers or stick, shape clay like shoes. Feet must be large enough to support the doll, but if they are kept together, they will not have to be too big.

**STAFF AND HYMN BOOK:** Make hymn book the same as for women and fasten in left hand.

Paste one end of tooth pick in right hand. Sink other end in clay.

Spread and shape cape.

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This information from WINIFRED WARD, . . . . . noted for her course in Children's Literature, Northwestern University; authority in Creative Dramatics for Children; author Play-making for Children; and, as director Children's Theater, Evanston, Illinois, has produced two Twin Books dramatized by Mrs. Perkins' daughter, Eleanor Perkins.

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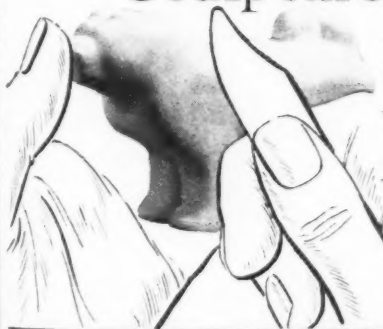
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